HAPPY MOMENTS

BY

S. W. STRAUB.

CHICAGO.

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PREFACE.

The great popularity of "WOODLAND ECHOES," and the general desire for another Day School singing book, arranged on the same general plan, has induced us to prepare for that purpose

HAPPY MOMENTS!

HAPPY MOMENTS! is sent forth with the sincere hope that its beautiful songs of Hope, Courage, Perseverance, Kindness, Love, Duty, Patience, Patriotism, Temperance, Industry, etc., will give many "happy moments" to the dear children and young people in school and in the home.

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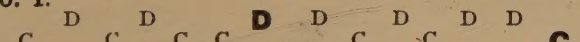
THEORY AND PRACTICE.

The highness or lowness of a tone is called its PITCH.

C is the name of a certain pitch. D is the name of the next pitch above C.

NOTE.—In the following exercises sing letter names first, then the syllable *la*, then the words. Sing slowly and listen to each tone carefully. Produce a good, clear tone, not *too* loud, sit erect. Prolong the tone where the letter is blacker.

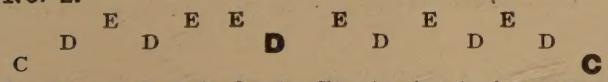
No. 1.



Birds with mu - sic fill the air. Fra - grant flow-ers ev - 'ry - where.

The next pitch above D is E.

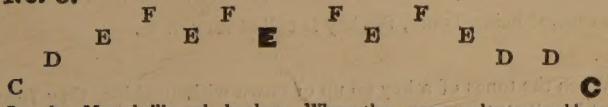
No. 2.



Have you seen the smile of spring, Charm-ing, charm-ing, hap-py Spring?

The next pitch above E is F.

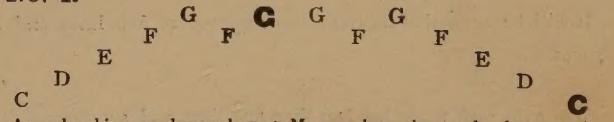
No. 3.



See the May - bell's rud - dy glow, Where the sum-mer breez - es blow.

The next pitch above F is G.

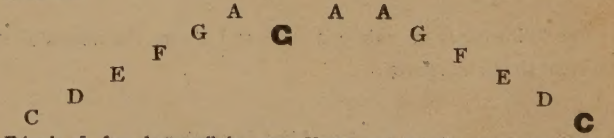
No. 4.



An - gels whis - per low and sweet, May we hear the words they speak.

The next pitch above G is A.

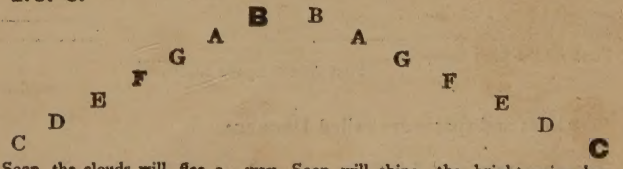
No. 5.



Friends of free - dom swell the song, Young and old the strain pro - long.

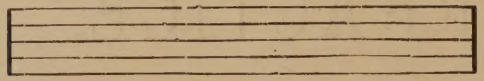
The next pitch above A is B.

No. 6.



Soon the clouds will flee a - way, Soon will shine the bright spring day.

The following character is called the STAFF:

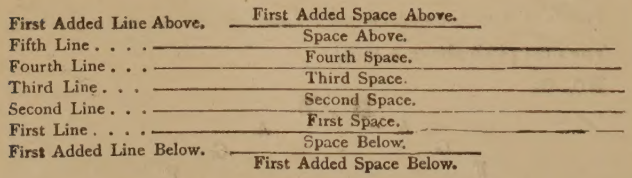


Each side of a line is called a SPACE.

It will be seen that this staff is composed of five lines and six spaces.

While the staff never has less than five lines and six spaces, it is sometimes enlarged by short lines above or below the permanent ones.

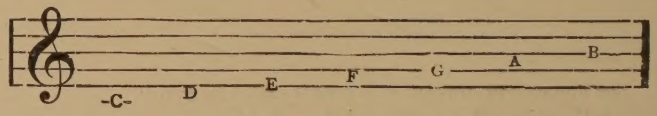
The following is an enlarged staff, and shows the names of the different lines and spaces:



The lines and spaces are called DEGREES.

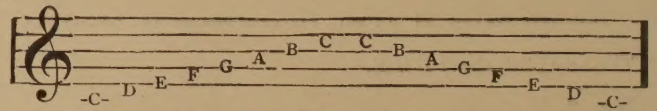
The degrees are used to represent pitches.

The following is called the TREBLE or G CLEF When it is placed on the staff, the degrees represent the pitches, as follows.



The pitch next above B is C, or Upper C.

No. 7. Sing slowly, and notice how naturally these tones follow each other.

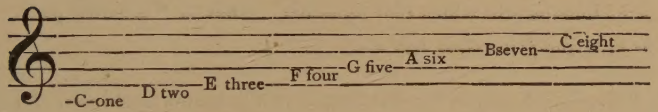


From all that dwell be-low the skies, Let the Cre - a - tor's praise a - rise.

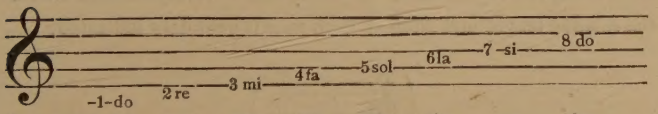
C, D, E, F, G, A, B, C, follow each other pleasantly, and make an agreeable group or family, which is called a KEY. Of these pitches C makes the most perfect ending, and is called TONIC or KEY-NOTE. A key is named with the pitch name of its Tonic. In this case, C being Tonic, the key is called KEY of C.

When the tones of a key go up or down without skips, they form what is called the SCALE. See No. 7.

The tones of a key, or KEY-TONES* have numeral names. Tonic is called *one*, the next above, *two*, etc. Thus:—



Singing the following syllables to the key-tones assists in learning their pitches.



Pronounced, doe ray mee fah sole lah see doe.

NOTE.—Many excellent teachers apply "ti" to seven instead of "si". They thus avoid the confusion of using "si" with both seven and sharp five. It is hoped that the new way will be universally adopted.

These syllables should be sung until the key-tones are known by their association with them. Stopping short of this, is waste of the whole time spent on them.

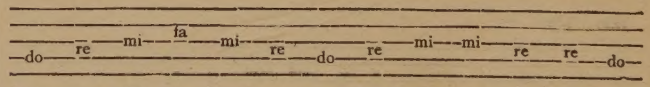
Do is not always on the first line below, but is as likely to be on any other degree. Hence it is *very important* that the pupils should not get the idea that *do* is on *any* degree *permanently*.* To avoid this unfortunate result, the following "Reading Exercises" should at once be introduced and thoroughly practiced.

NOTE.—As no clef is used, no pitches are really represented. This is simply a device by which *very valuable* practice is given at the best time.

READING EXERCISES.

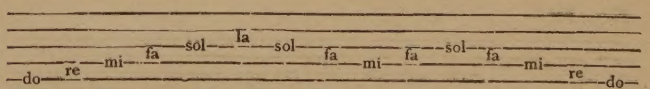
Repeat each exercise twice, and immediately sing the next with the pitch of *do* changed higher or lower as indicated, also sing with *la* and words.

No. 8.



Join our song this hap-py day, Our hearts are light and gay.

No. 9.



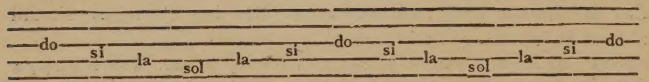
Birds are hap-py all day long, O come and hear their joy-ful song.

*The writer deems it improper to substitute "Key tone" for "Key note" or Tonic, as *all* the tones of a Key are "Key-tones" by the same use of language that makes it proper to call *all* men who are members of Congress, "Congressmen," and all trees that bear apples, "apple trees," etc.

*By the usual way, syllables are practiced a long time in the key of C, and each syllable becomes associated with the particular degree which it has in this key, before any other key is introduced. In this way the relation of syllables indicated by the degrees is not learned, and the more practice there is given in the key of C, the harder it becomes to read in any other key. This is the *chief* reason why so many fail in learning to read music.

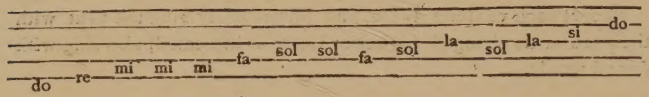
The obviating of this difficulty by the reading exercises in this book, will make good readers in *all* the keys, in at least *one half* the time required in getting the result, by the usual method. See page 35.

No. 10.



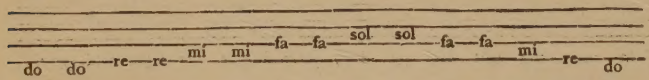
Come and join our song to - day, And have a hap - py time.

No. 11.



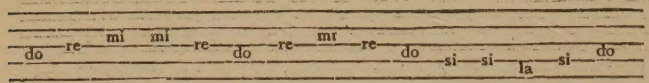
Sing tra la la, sing tra la la, Sing tra la la la la la.

No. 12.



Morn-ing bells are ring - ing, ring-ing, Ring - ing, ring - ing hear them now.

No. 13.



Even-ing bells are ring-ing, ring - ing, ring-ing, ring-ing, hear them now.

NOTES.

Tones of different lengths are used in music.

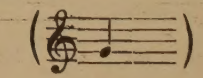
The length-name of a tone about a second in length, is QUARTER NOTE.

A tone twice as long as a quarter note, is called a HALF NOTE.

The characters which represent tone lengths have the same names as the tone-lengths which they represent. Thus:— ♩ is called *quarter note*, and 𝅗𝅥 is called *half note*.

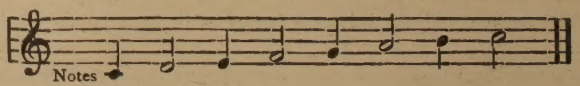
NOTE.—Tone-lengths are named to designate their compartive lengths only. For instance, a quarter note is most generally about a second in length, but may be any length desired.

Length and Pitch are the most important properties of a tone, and must always be represented. A tune cannot be represented unless the relative length and pitch of each tone is definitely indicated.



The above illustration indicates that the pitch G is to be sung a quarter note in length.

Notes are placed on such degrees of the staff as are wanted, instead of the letters, numerals, or syllables that we have been using. Thus:—

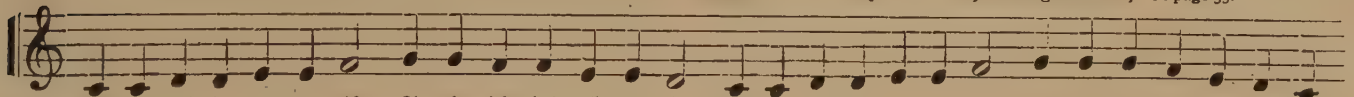


Pitches	C	D	E	F	G	A	B	C.
Key tones.	1	2	3	4	5	6	7	8.
Syllables.	do	re	mi	fa	sol	la	si	do.

It should be distinctly remembered, that whenever the Treble clef is used, C is represented by the added line below, D by space below, etc., the staff representing C, D, E, F, G, A, B, which are the pitches that make the key of C. *Do* being the syllable which we apply to the Tonic, will be sung to all the notes on the line below, and *re* to those on space below, etc.

No. 14. Sing syllables and words.

Before singing this exercise there must be thorough practice of the "first series" of the "Indispensable Daily Reading Exercises," on page 35.



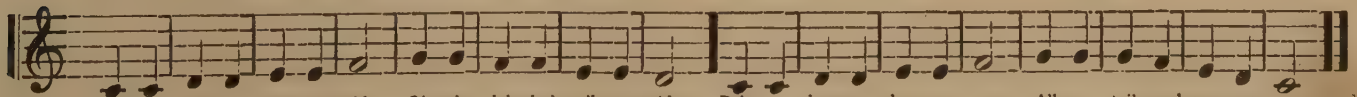
The regularity with which tones follow each other in tunes produces throbbings or pulsations in the mind of the listener, which are often manifested, unconsciously, by a motion of the hand or foot. These pulsation are called BEATS.

Some beats have more stress than others, and are called STRONG or ACCENTED beats; others are called WEAK or UNACCENTED beats. A group of two or more beats, the first being strong and the remainder weak, is called a MEASURE. If there are but two beats in the group, it is called DOUBLE measure.

Giving the right length to each beat is called KEEPING TIME.* We are assisted in keeping time by counting the beats; or by making a motion of the hand for each beat; this is called BEATING TIME. In double measure the hand moves downward for the first or strong beat and upward for the second. A measure is represented by the space between two perpendicular lines; these lines are called BARS. The space which represents a measure is also called a MEASURE. A heavy bar is called a DOUBLE BAR, used to show the end of a strain. Two heavy bars make a CLOSE, it is used at the end of a tune.

The following exercise is like No. 14, except that the *measures* are represented, and the *double bar* and *close* are used.

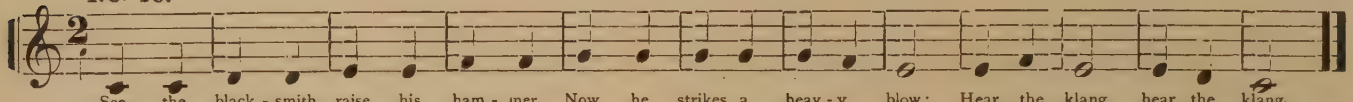
No. 15. Beat time. Sing syllables, "*la*" and words.



* Ultimately, beats should be kept in the mind only But a physical motion for each beat is perfectly natural and is a great assistance at first. Many excellent teachers teach a slight motion of the thumb only. Counting is in universal use, and mental counting should be done by pupils in connection with beating.

A figure placed on the staff just after the clef shows the number of beats in a measure. The little note placed under the figure represents the length of a beat, and is called the BEAT NOTE. The figure and beat note together constitute the MEASURE SIGNATURE, or measure sign.

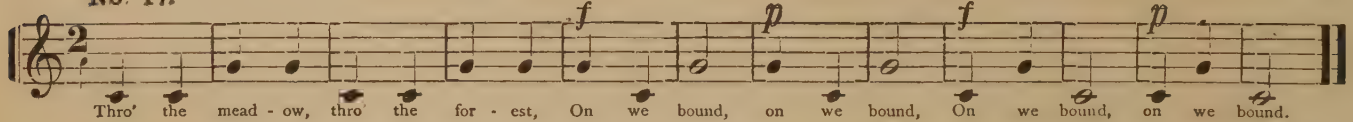
No. 16.



The most important key tone, except *one* (tonic), is *five* (dominant). The skip from one to five should be *thoroughly* practiced before the following exercise is introduced. If *do* is on a line, *sol* is on the second line above. If *do* is in a space, *sol* is in the second space above.

p stands for Piano, which means soft. *f* stands for Forte, which means loud.

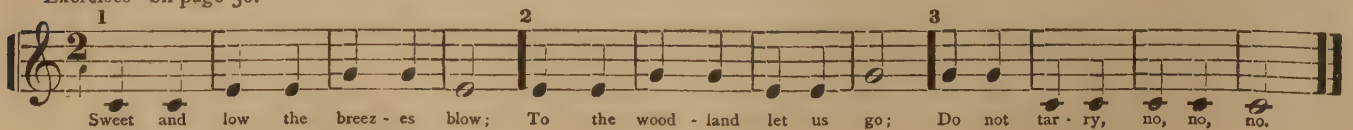
No. 17.



No. 18. Before singing this exercise, practice thoroughly the second series of the "Indispensable Daily Exercises" on page 36.

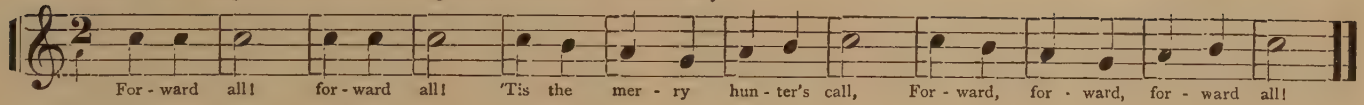
The most important tone between one and five is *three*. One, three and five heard simultaneously produce the TONIC CHORD; represented thus,

No. 19. Round.* Before singing this exercise practice thoroughly the third series of the "Indispensable Daily Reading Exercises" on page 36.

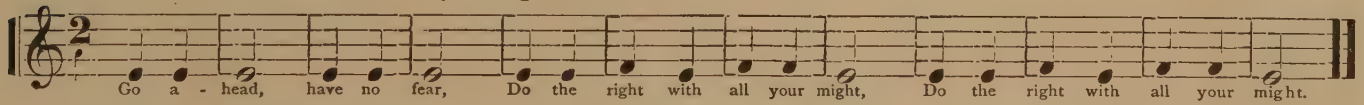


*See definition of musical terms, page 34.

No. 20. Sing these exercises using the pitch names occasionally.

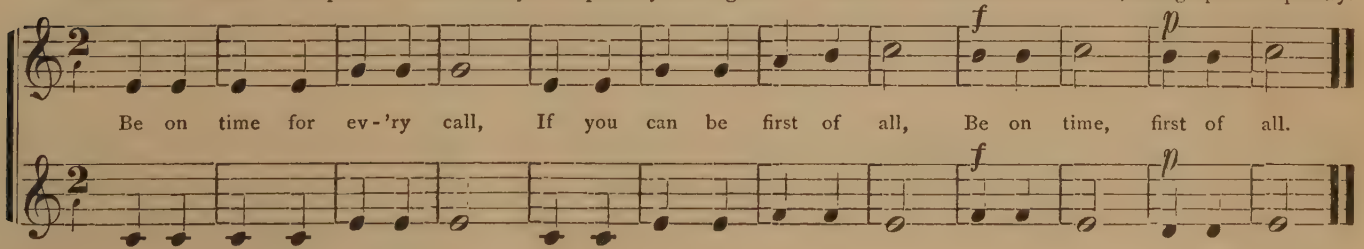


No. 21. After this is learned it may be sung with No. 20.

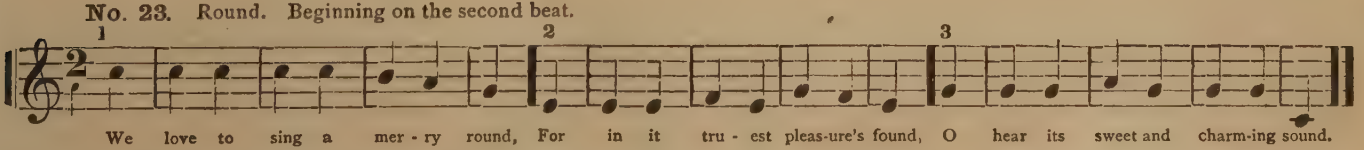


A BRACE is a heavy bar connecting two or more staves. It shows that they are to be performed at the same time. The music represented by each staff is called a PART.

No. 22. Brace. Two parts. Practice the parts separately and together. Divide the class into two sections, change parts frequently.



No. 23. Round. Beginning on the second beat.



The fourth series of "Indispensable Daily Reading Exercises," on page 37, must be thoroughly practiced before studying the following theory.

KEY OF G.

There is a pitch midway between F and G It is called F SHARP. When all the pitches in the key of C except F are used, and F sharp takes the place of F, (C, D, E, F sharp, G, A, B,) a wonderful change takes place in the character of these pitches. C has no longer that repose or tonic effect, which it had; but the tonic characteristics which C had have been changed to G. This group of pitches constitutes the KEY OF G. The pitches G, A, B, C, D, E, F sharp, and G, bear the same relation to each other as do C, D, E, F, G, A, B, C. The scale in the key of G is precisely the same as it is in the key of C; just as "Yankee Doodle" is the same tune whether it is sung higher or lower.

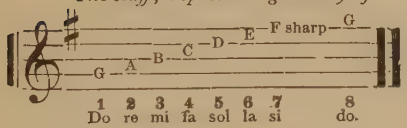
Syllables are applied to the key-tones the same in one key as in another; i. e., tonic is always *one*, and the syllable which is applied to it is always *do*, (minor keys excepted) thus:

G	A	B	C	D	E	F Sharp	G
1	2	3	4	5	6	7	8
do	re	mi	fa	sol	la	si	do

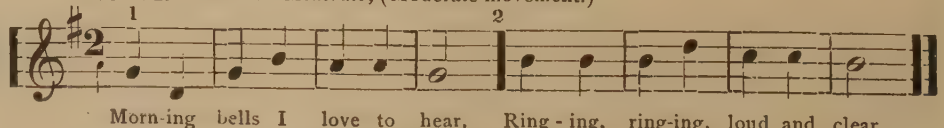
The staff, as we have used it, represents the pitches which make the key of C, also all that constitutes the key of G, except F sharp. To have the staff represent the key of G completely, the degree which represents F in the key of C, is made to represent F sharp. This is done by placing a character called a SHARP (♯) on the degree which represents F. The sharp is placed on the fifth line immediately after the treble and tenor clefs, (and on the fourth line after the base clef.) This causes all the degrees of the staff which represented F, to represent F sharp.

The condition of the staff at the right of the clef, is called the KEY SIGNATURE or sign of the key. The condition of the degrees when they represent the key of C is called NATURAL, therefore the signature of the key of C is NATURAL, while that of the key of G is ONE SHARP. By the expression "one sharp" it is implied that all the other degrees are natural.

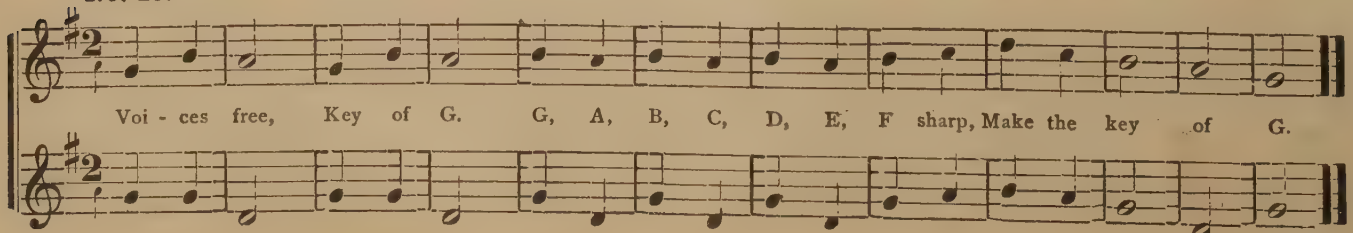
The staff, representing the key of G.



No. 24. Round. *Moderato,* (Moderate movement.)



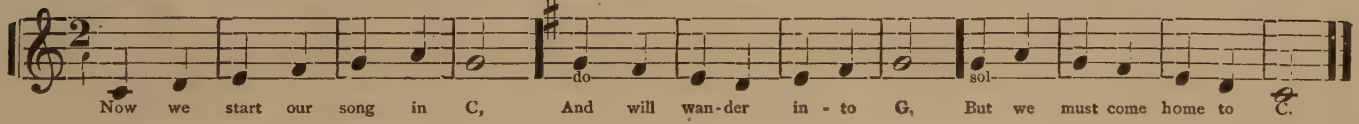
No. 25.



MODULATION.

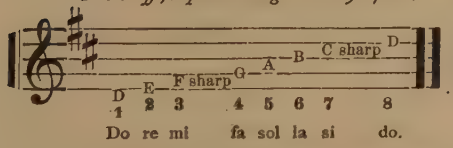
A tune does not always remain in one key, but sometimes it goes into another, and finally returns to the key in which it started. Changing from one key to another is called MODULATION. A tune may modulate through many keys.

No. 26. G has the same pitch in one key as in another, while it is *sol* in the key of C it is *do* in the key of G.

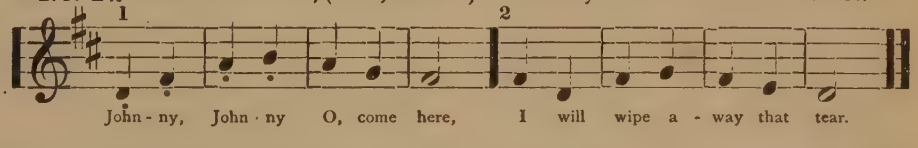


The pitch between C and D is called C sharp. When C sharp is used instead of C, the other pitches being the same as those in the key of G, a new key is formed. D becomes tonic and the group D, E, F sharp, G, A, B, C sharp, is KEY OF D; the signature being TWO SHARPS.

The staff, representing the Key of D.

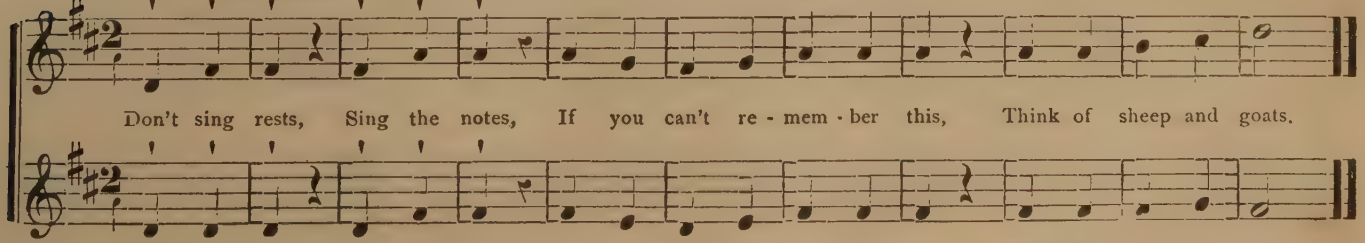


No. 27. Round. *Marcato*, (short, distinct.) indicated by dots over or under the notes.

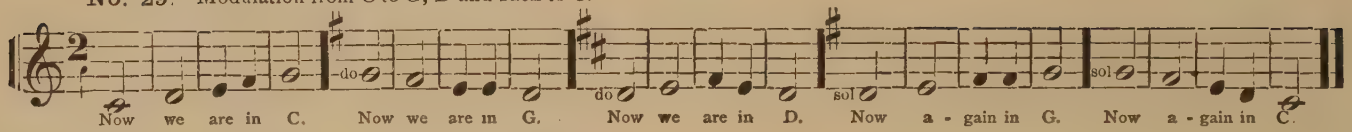


Silence as long as a quarter note is called a QUARTER REST, and is represented thus: 𝄽 or 𝄾 These signs are also called QUARTER REST.

No. 28. *Staccato*, (shorter than marcato) indicated thus: '

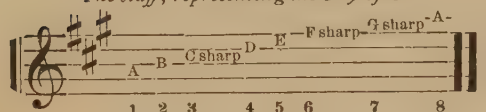


No. 29. Modulation from C to G, D and back to C.

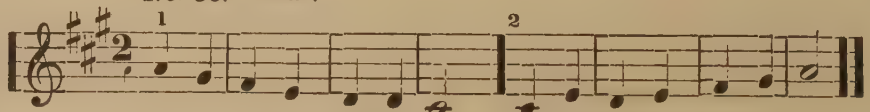


The pitch between G and A is called G sharp. When G sharp is used instead of G, the other pitches being the same as in the key of D, a new key is formed. A becomes Tonic, and the group A, B, C sharp, D, E, F sharp, G sharp, is called KEY OF A; the signature being THREE SHARPS.

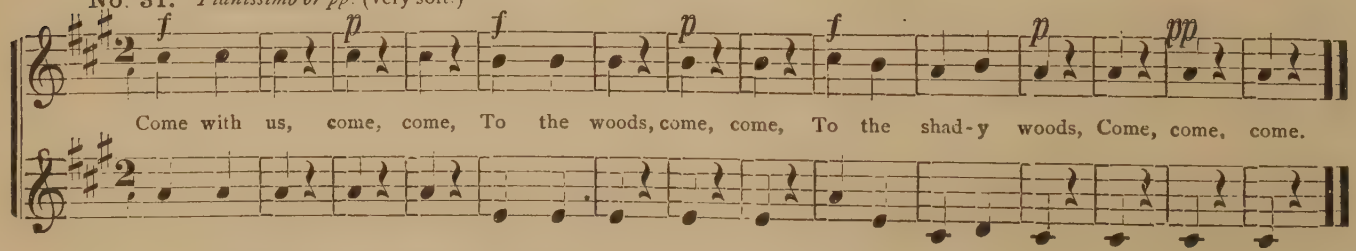
The staff, representing the Key of A.



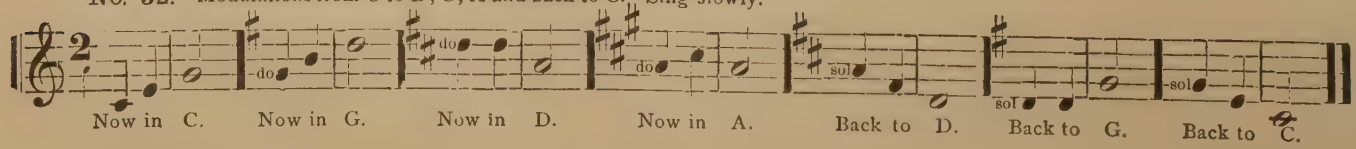
No. 30. Round.



No. 31. *Pianissimo or pp.* (very soft.)

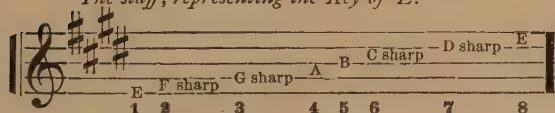


No. 32. Modulations from C to D, G, A and back to C. Sing slowly.

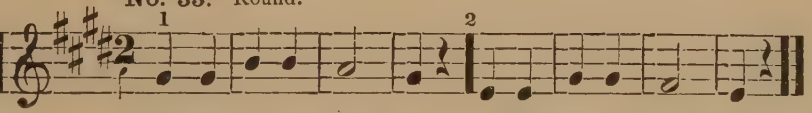


The pitch between D and E is called D sharp. When D sharp is used instead of D, the other pitches being the same as those in the key of A, a new key is formed called *Key of E;* E being tonic, and the signature being FOUR SHARPS.

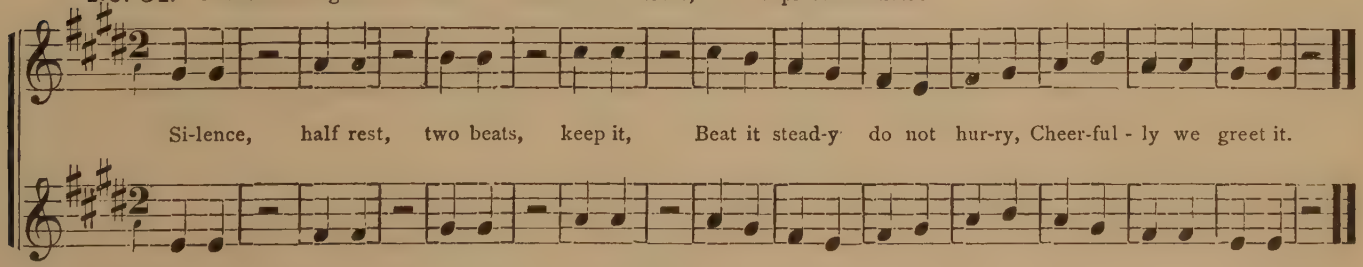
The staff, representing the Key of E.



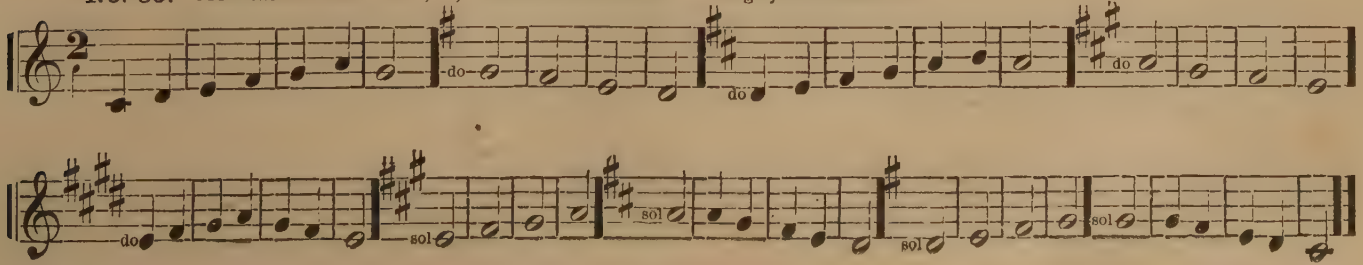
No. 33. Round.



No. 34. Silence as long as a half-note is called a HALF REST, and is represented thus: 𝄼

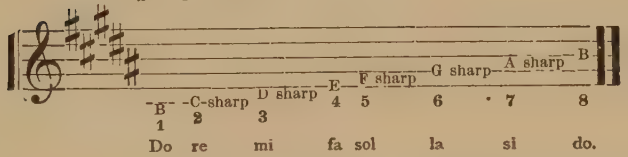


No. 35. Modulation from C to G, D, A and E and back to C. Sing syllables and *la.*

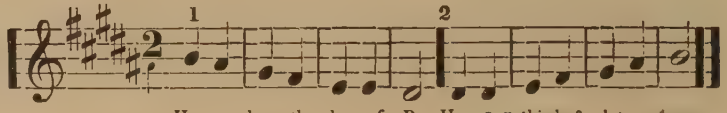


The pitch between A and B is called A sharp. When A sharp is used instead of A, the other pitches being the same as those in the key of E, a new key is formed called the KEY OF B; B being tonic and the signature being FIVE SHARPS.

The staff, representing the Key of B.



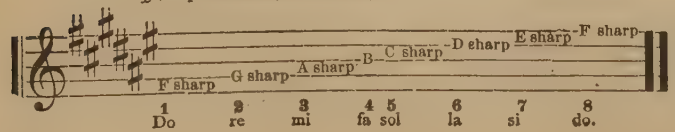
No. 36. Round.



No. 37. Modulation from C to D F, E and B, and back to C. Sing with syllables and *la*.

The pitch between E and F sharp is called E sharp, (the pitch is the same as F.) When E sharp is used instead of E, the other pitches being the same as those in the key of B, a new key is formed called the KEY OF F SHARP; F sharp is Tonic and the signature is SIX SHARPS.

The staff, representing the Key of F.



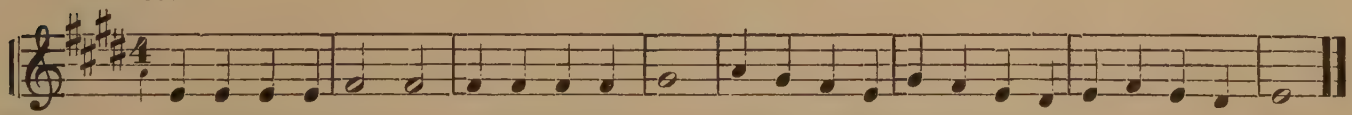
No. 38. Round.

The Fifth series of "Indispensable Daily Reading Exercises" on page 37, should now be introduced.

Measure consisting of *four* beats, one strong and three weak, is called QUADRUPLE measure. The third beat generally has a slight stress. In beating Quadruple measure, the hand moves down. right, left, up. These motions should be practiced until they can be made *unconciously*. No benefit is recieved until that is accomplished. Quadruple measure is represented by the figure 4.

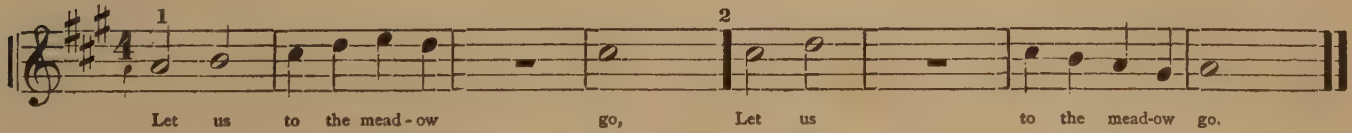
The length name of a tone as long as four quarter notes is WHOLE NOTE; it is represented thus: 𝅝

No. 39.



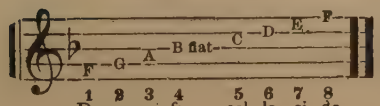
Silence as long as four quarter rests is called, whole rest, represented thus: ▬

No. 40. Round.

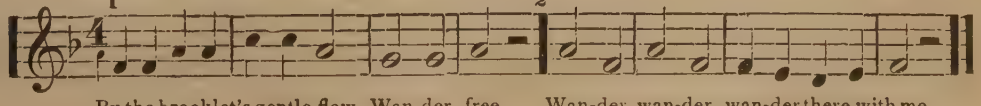


The pitch between A and B is *sometimes* called B FLAT. When B flat is used instead of B, the other pitches being the same as in the key of C, the key is called the KEY OF F. A character (♭) called a flat is used to make the degree which represented B, represent B flat. In the key of F, F is tonic, and the signature is ONE FLAT.

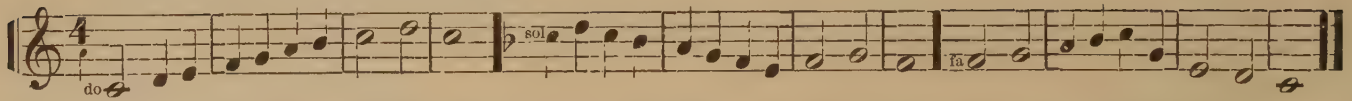
The staff, representing the Key of F.



No. 41. Round.

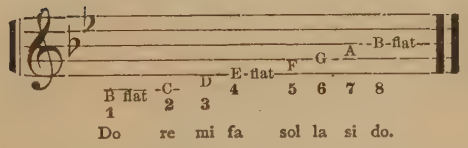


No. 42. Modulation from C to F, and back to C.

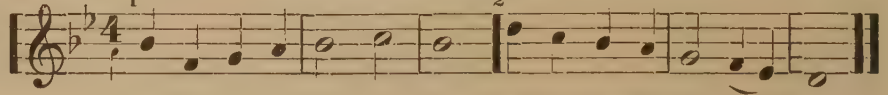


The pitch between D and E is sometimes called E flat. When E flat is used instead of E, the other pitches being the same as those in the key of F, the key is called the KEY of B FLAT; B flat being tonic, and the signature being TWO FLATS.

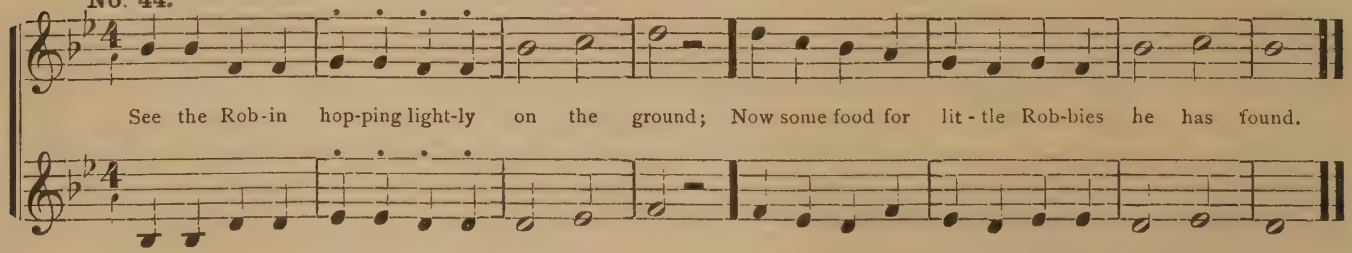
The staff representing the Key of B flat.



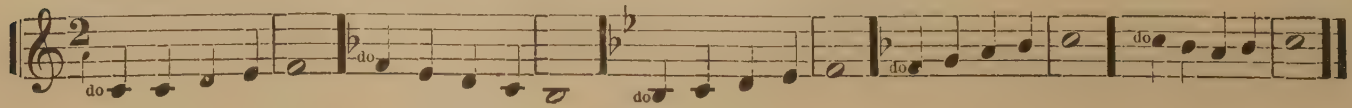
No. 43. Round. Singing two or more pitches to one syllable is called slurring. It is indicated by a curved line.



No. 44.

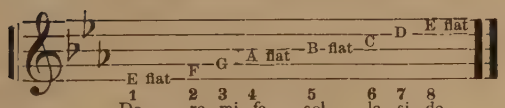


No. 45. Modulation from C to F and B flat, and back to C.

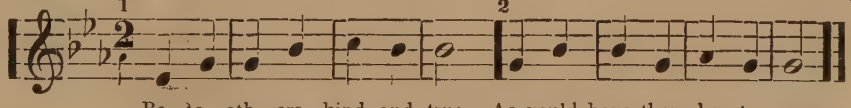


The pitch between G and A is sometimes called A flat. When A flat is used instead of A, the other pitches being the same as those in the key of B flat, the key is called the KEY OF E FLAT; E flat being tonic, and the signature THREE FLATS.

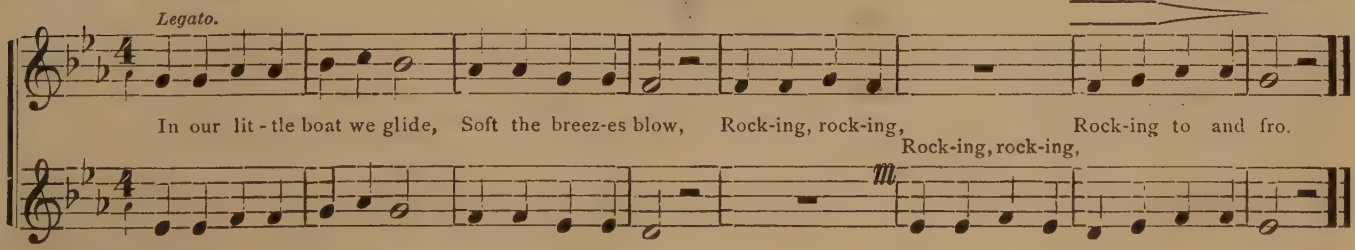
The staff, representing the key of E flat.



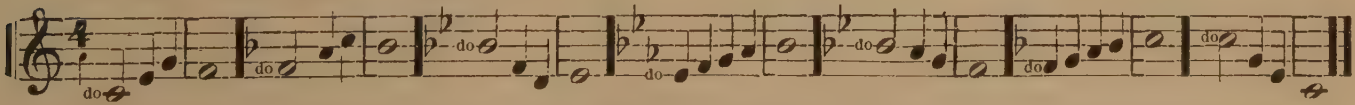
No. 46. Round.



No. 47. *Legato*, (smooth and connected.) *Mezzo* or *m.*, (Medium in loudness.) *Diminuendo* or *dim* or > (decreasing in power.)

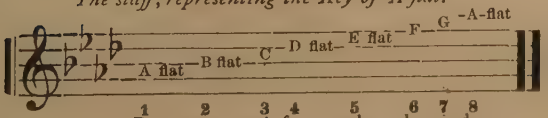


No. 48. Modulation from C to E flat and back to C.

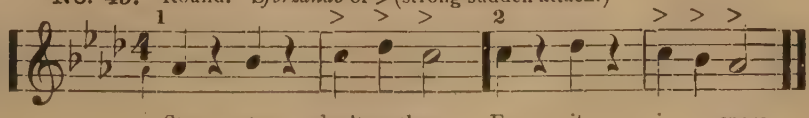


The pitch between C and D is sometimes called D flat. When D flat is used instead of D, the other pitches being the same as those in the key of E flat, the key is called the key of A FLAT; A flat being tonic, and the signature being FOUR FLATS.

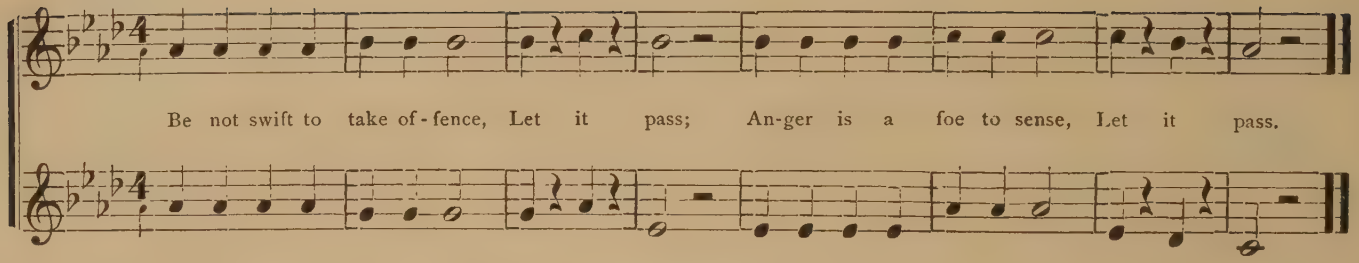
The staff, representing the Key of A flat.



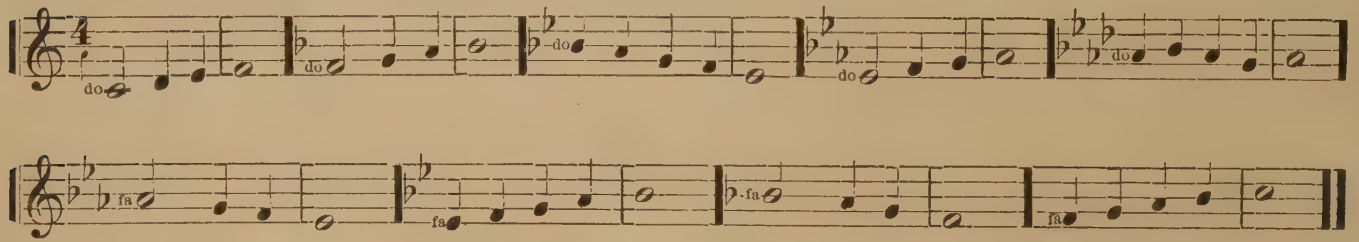
No. 49. Round. *Sforzando* or > (strong sudden attack.)



No. 50.

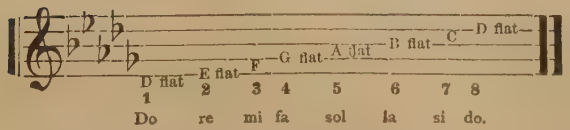


No. 51. Modulation from C to F, B flat, E flat and A flat and back to C.

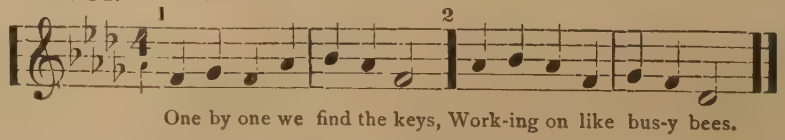


The pitch between F and G is sometimes called G FLAT. When G flat is used instead of G, the other pitches being the same as those in the key of A flat, the key is called the KEY OF D FLAT; D flat being tonic, and the signature being FIVE FLATS.

The staff, representing the Key of D flat.



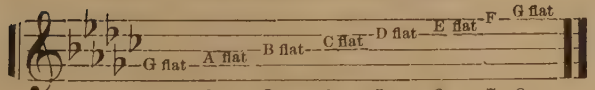
No. 52. Round.



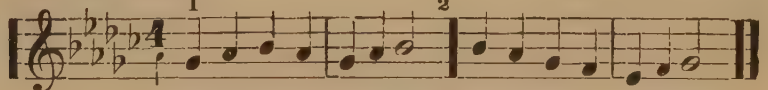
No. 53. Modulation from C to F, B flat, E flat, A flat and D flat and back to C.

The pitch between B flat and C is sometimes called C FLAT, (same pitch as B). When C flat is used instead of C, the other pitches being the same as those in the key of D flat, the key is called the KEY OF G FLAT; G flat being tonic, and the signature being SIX FLATS.

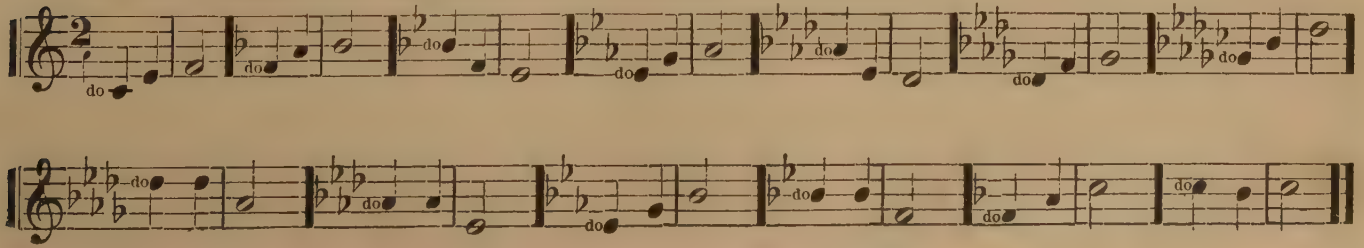
The staff, representing the Key of G flat.



No. 54. Round.

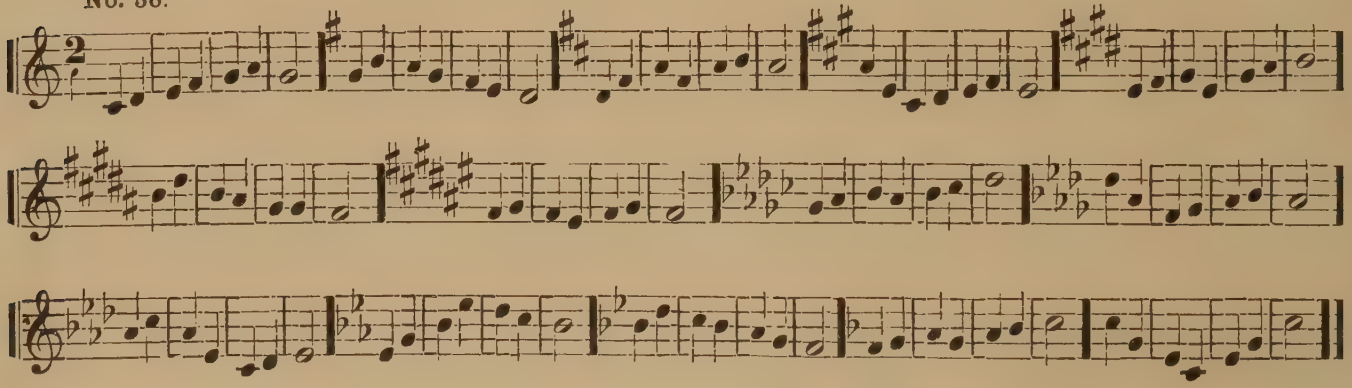


No. 55. Modulation from C to F, B flat, E flat, A flat, D flat and G flat, and back to C.



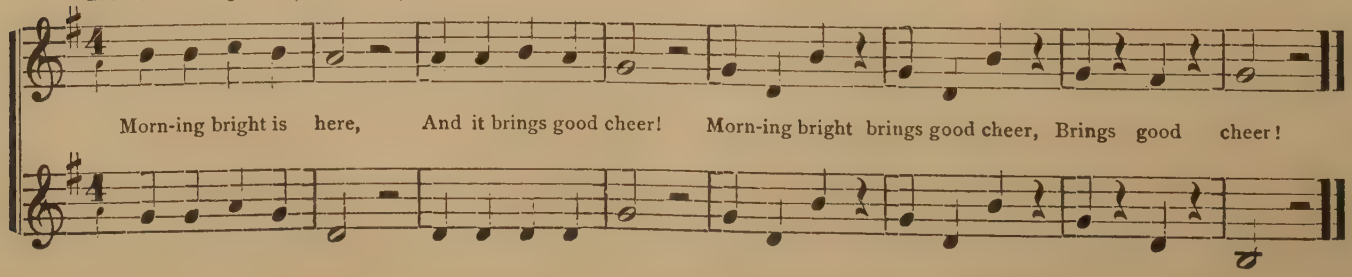
The following exercise is a modulation through all the keys, and should be sung without stopping with syllables and *la*. It should be noticed that the keys of F sharp and G flat have the same pitches, but different representations. Such keys are called ENHARMONIC KEYS.

No. 56.

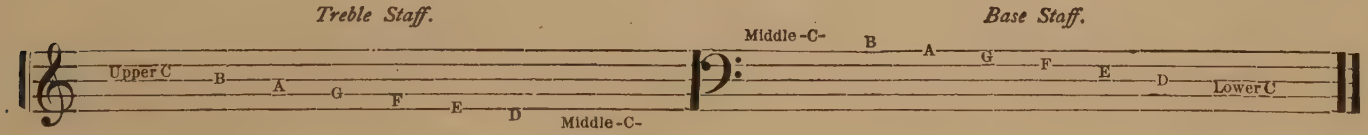


Practice the sixth series of "Indispensable Daily Reading Exercises," on page 38, before studying number 57.

No. 57. *Allegretto*, (rather fast.)



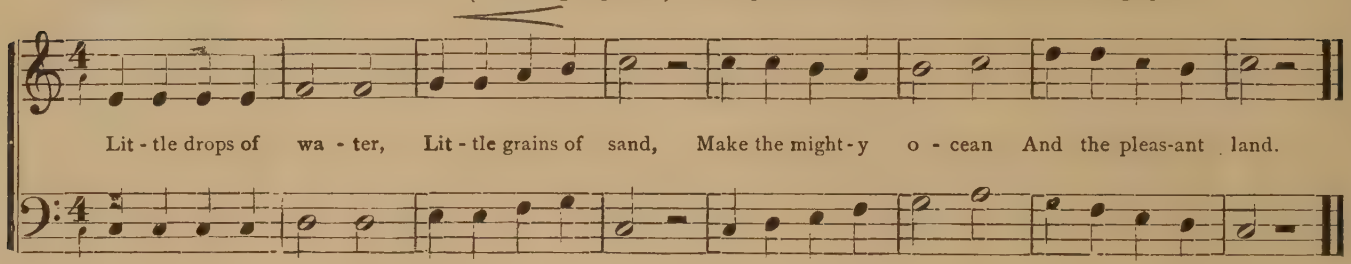
The C, represented by the added line below, is called MIDDLE C. The next C above (represented by the fourth space) is called UPPER C. The difference between these pitches is called an OCTAVE. Ladies' voices average an octave higher than gentlemen's. When the Treble clef is used, the staff is called the TREBLE STAFF, and represents the pitches which ladies sing. So, while the gentlemen were singing from the Treble Staff, they sung pitches an octave lower than those represented. Thus, instead of upper C, they sung middle C; instead of middle C, they sung an octave lower than middle C, which is called LOWER C. As most of the pitches of gentlemen's voices are below middle C, it becomes convenient to have a staff arranged for their voices, so that middle C is represented by the added line above. This is done by means of a different clef. It is made thus, 𝄢 and is called the BASE or F CLEF. When it is used, the staff is called the BASE STAFF.



At about the age of fifteen, voices change; the boys' voices go down one octave, and the girls voices become broader and more sympathetic, but the pitches remain the same. So, the voices of young boys and girls have the same pitches that ladies' voices have, and the Treble staff represents the pitches which they most naturally sing, while the base staff represents pitches an octave lower. If boys and girls sing from the base staff they sing pitches one octave higher than those represented. As no inconvenience whatever is experienced by so doing they should at once practice from the Base staff.

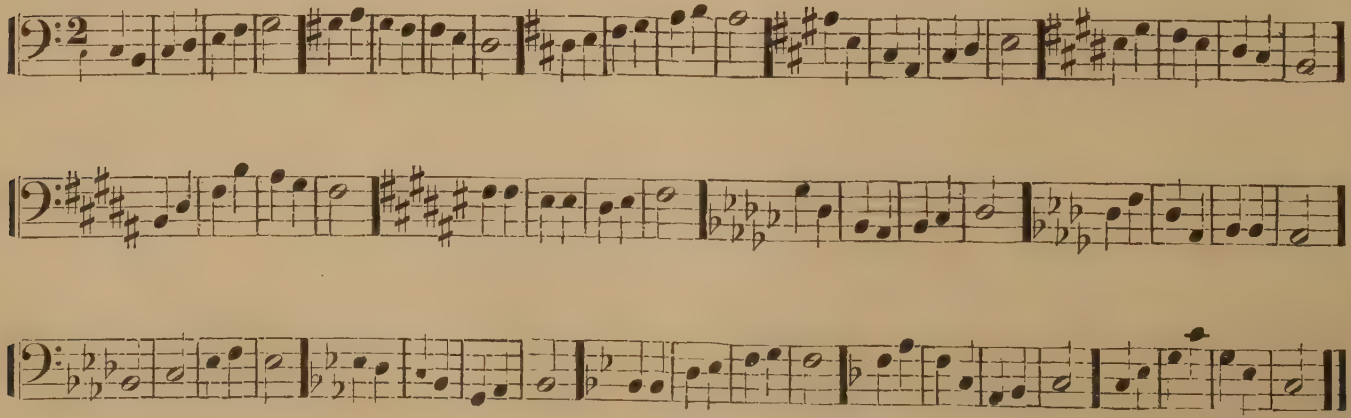
No. 58. C being Tonic, *do* will be on the second space. Girls and young boys will sing an octave higher than represented.

No. 59. *Crescendo*, or *Cres.*, or <, (increasing in power.) Give special attention to the base staff. Change parts.

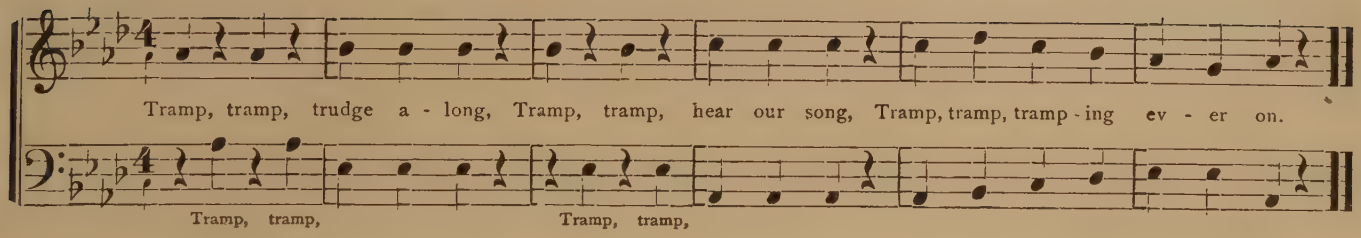


To become perfectly familiar with the base staff the following modulation exercises should be thoroughly practiced until the end is accomplished.

No. 60.

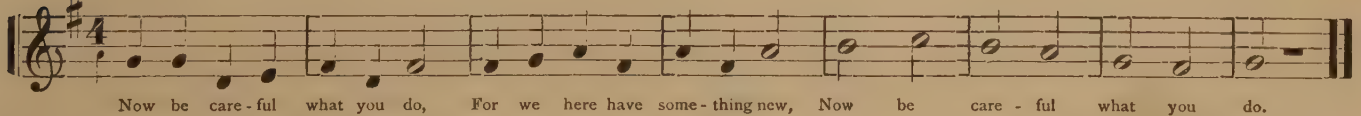


No. 61.



The pitches five (sol) seven (si) and nine (re) follow each other pleasantly and when heard together produce the chord of the DOMINANT which is next in importance to the Tonic chord (1, 3, 5.)

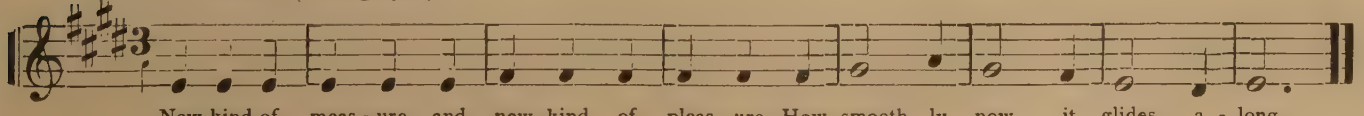
No. 62.



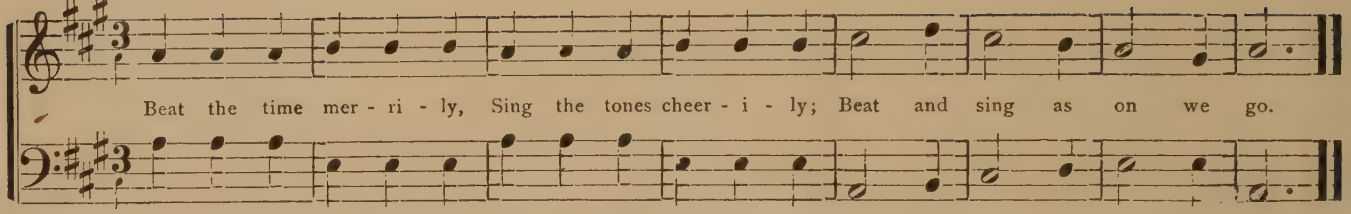
Now begin to practice thoroughly the "Indispensable Daily Reading Exercises," seventh series, page 38.

Measure consisting of three beats, one strong and two weak, is called TRIPLE MEASURE; the measure signature being $\frac{3}{4}$ The length name of a tone as long as three quarter notes, is DOTTED HALF NOTE; it is represented thus: 𝅗𝅥. From this it will be seen that *a dot adds one half to the length of a tone.* In beating triple measure, the hand moves downward, leftward, upward.

No. 63. *Cantabile* (flowing style.)



No. 64.

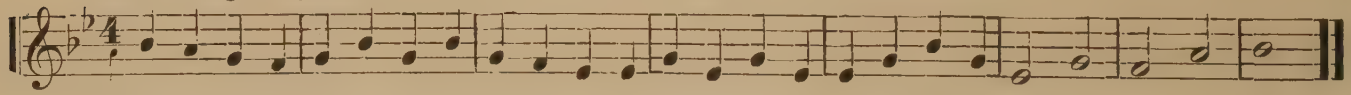


A dot adds one half to the length of a rest, thus: A dotted half rest (𝄼·) is as long as three quarter rests (𝄽 𝄽 𝄽).

No. 65.

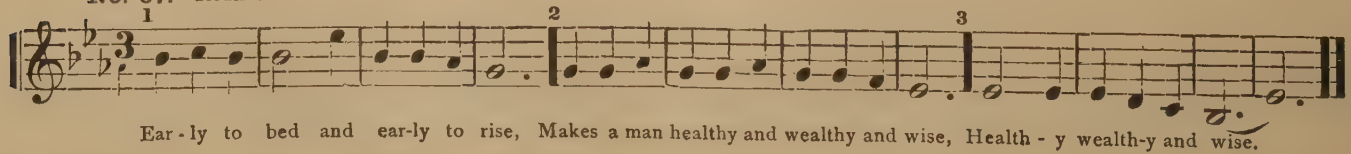
The pitches four (fa) six (la) eight (do) follow each other pleasantly and when heard together produce the chord of the SUB-DOMINANT.

No. 66. Sing with syllables.

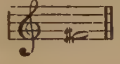
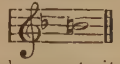


Now begin to practice thoroughly the eighth series of "Indispensable Daily Reading Exercises" on page 39.

No. 67. Round.



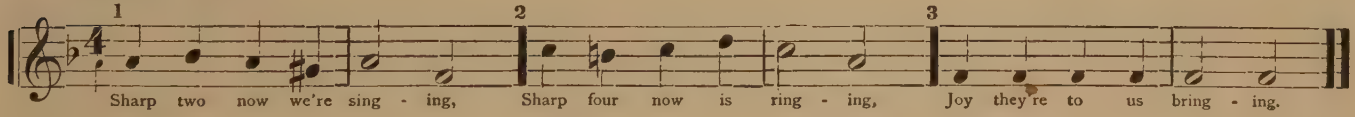
CHROMATIC TONES.

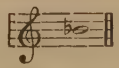
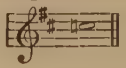
Tones that are not key tones are often used to beautify and produce other desired effects in music. Such are called CHROMATIC TONES. A chromatic tone between four and five is called SHARP FOUR. The syllable to be sung to sharp four is *fi* (pronounced *fee*). In the key of C sharp four is represented thus:  When four is represented by a degree that is flatted, as in the key of F, a character called NATURAL (♮) is used to make the degree represent sharp four, thus:  B is as much higher than B flat, as F sharp is higher than F.

The chromatic tone between two and three is called SHARP TWO. The syllable sung to it is *ri* (pronounced *ree*), a sharp or natural being used in its representation just the same as in the case of sharp four.

When a sharp, flat, or natural is used on the staff anywhere except in the signature, it is called an ACCIDENTAL. The effect of an accidental continues through the measure in which it occurs, unless discontinued by another accidental.

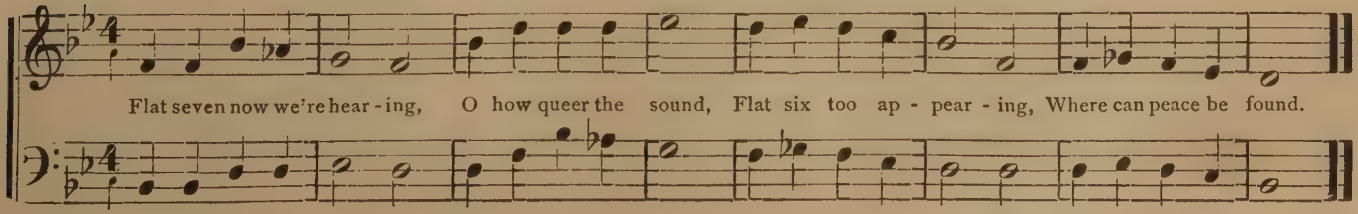
No. 68. Round.



The tone between six and seven is generally called FLAT SEVEN. The same degree which represents seven is made to represent flat seven, by a flat or natural being used as an accidental. Thus:  Or 

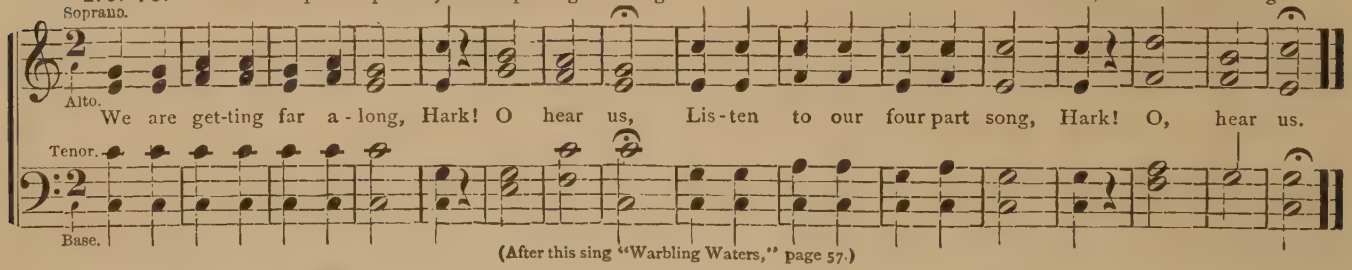
The tone between five and six is often called FLAT SIX, and a flat or natural is used in the representation, as the case may be.

No. 69. The syllable for flat seven is *se* (pronounced *say*). The syllable for flat six is *le* (pronounced *lay*).



So far we have used only two parts, but nearly all music in this book is in four parts, two on each staff. The high part or the treble staff is called SOPRANO, and the lower is called ALTO, these parts are to be sung by ladies. The high part on the base staff is called TENOR, and the lower is called BASE; these parts are to be sung by gentlemen. Boys whose voices have not changed should sing Alto or Soprano.

No. 70. Practice the parts separately before putting them together. A PAUSE or HOLD indicated 𝄐 means, hold the tone longer.



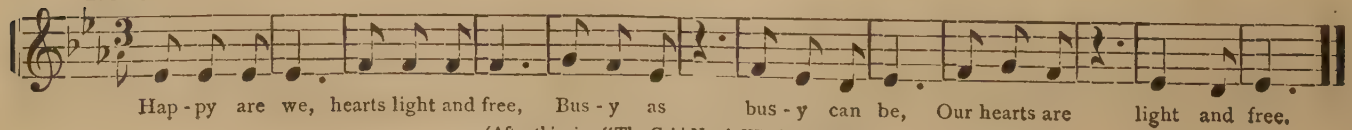
(After this sing "Warbling Waters," page 57.)

A note, half as long as a quarter note is called an EIGHTH NOTE, and is represented thus: 𝅘𝅥𝅮 An EIGHTH REST, is represented thus: 𝄾

No. 71. The Beat note is not always a quarter note, it may be any other.

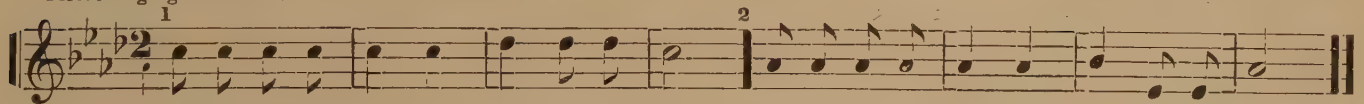
As a dot adds one half to the length of a note or rest, a dotted quarter note is as long as three eighth notes, and a dotted quarter rest is as long as three eighth rests. Thus, 𝅘𝅥. equals 𝅘𝅥𝅮𝅘𝅥𝅮𝅘𝅥𝅮 and 𝄽. equals 𝄾𝄾𝄾.

No. 72.



(After this sing "The Cold North Wind," page 65.)

No. 73. Round. If the beat note is a quarter note, there are two eighth notes or rests to a beat. Practice singing two notes to a beat before singing this round.

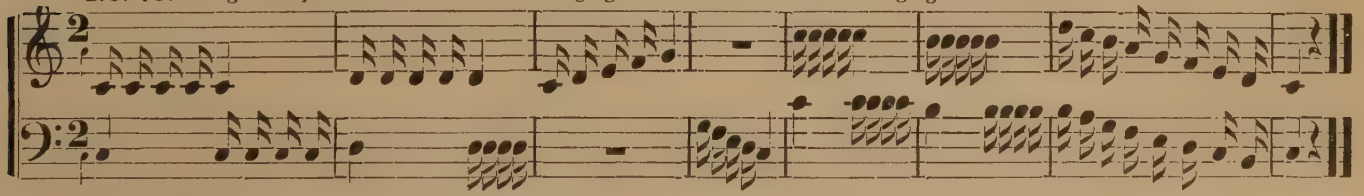


(After this sing "Picking Angels' Wings," Page 61.)

A tone half as long as an eighth note is called a sixteenth note, represented thus: 𝅘𝅥𝅯 A silence half as long as an eighth rest is called a sixteenth rest, represented thus: 𝄿 If the beat note is an eighth note there are two sixteenth notes or rests to a beat.

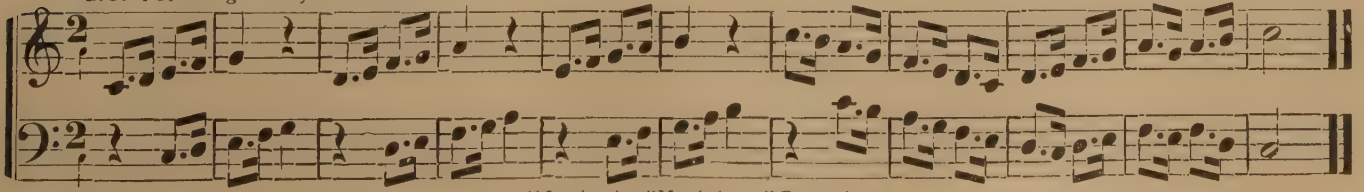
No. 74. Round.

No. 75. Sing with syllables and la. Practice singing four notes to a beat before singing this exercise.



A sixteenth note frequently follows a dotted eighth note, the two making one beat, as in the following exercise.

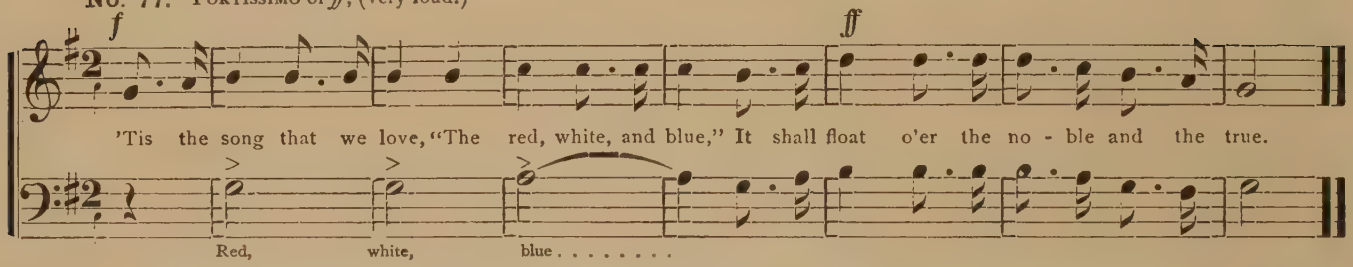
No. 76. Sing with syllable and la.



(After this sing "March Away," Page 71.)

When two notes on the same degree are to be sung to one syllable they are joined by a curved line called a TIE.

No. 77. FORTISSIMO or *ff*, (very loud.)



A group of three equal notes performed in the time of two (♪♪♪ in the time of ♩♩) is a TRIPLET. The figure 3 is generally placed above or below the triplet.

No. 78.

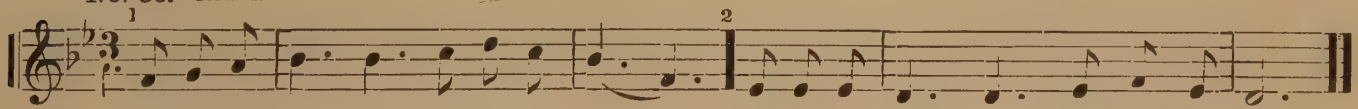
Trip-let, trip-let, trip-lets are mov-ing a - long, Hark, hark,
Hark, hark, hark, hark, Now we can sing it, Yes, for we all know it, So
Oh, they can sing it, The beau-ti - ful, beau-ti - ful, beau-ti - ful song, trip - let, trip-let, trip - let song.
please move a - long, Trip - let song, beau-ti - ful song, The trip - let song.

A triplet is usually performed in the time of one beat. If triplets were continued throughout the tune, the beat note would be the value of a triplet, which is always a dotted note, thus, ♪♪♪ equals ♩. and ♩♩♩ equals 𝅗𝅥. In such cases the measure is called *Compound Measure*. In compound double measure the measure signature is 6/4. Compound Triple 9/4. Compound Quadruple 12/4.

NOTE.—In the usual manner of making measure signatures, compound measure cannot be indicated, as no figure can in any sense be made to represent a dotted note. The signature of compound double measure, according to the usual representation, is 6/4 which, if it means anything, means that there are six beats in each measure,—one count or beat to every eighth note. It will not satisfy any mathematical mind to say that the figure 6 sometimes means six units, and sometimes *two* units. This is one of the principal reasons why the beat note should always be represented by a *printed note*. This method has been adopted in all of the writer's later books and has met with universal favor.

No. 79. Round.

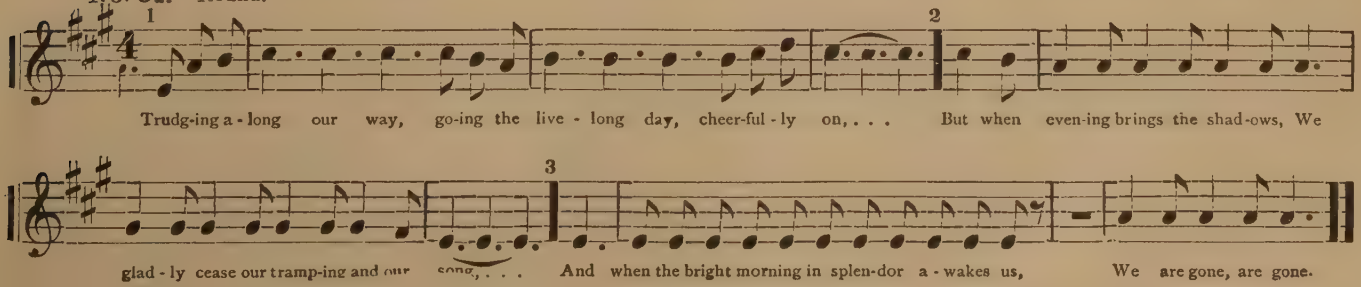
No. 80. Round.



(After this sing "Morning song," page 100.)

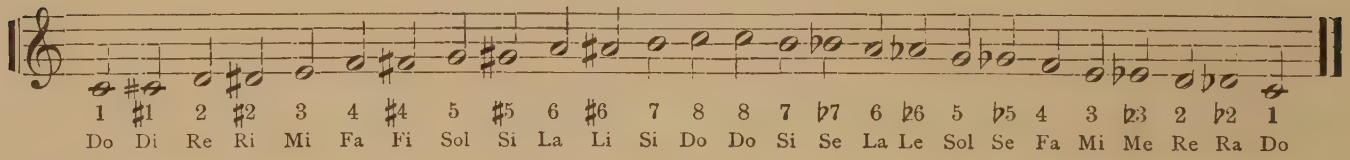
A whole rest is sometimes used to fill a measure regardless of the length of notes in it. The rest is then called a MEASURE REST.

No. 81. Round.

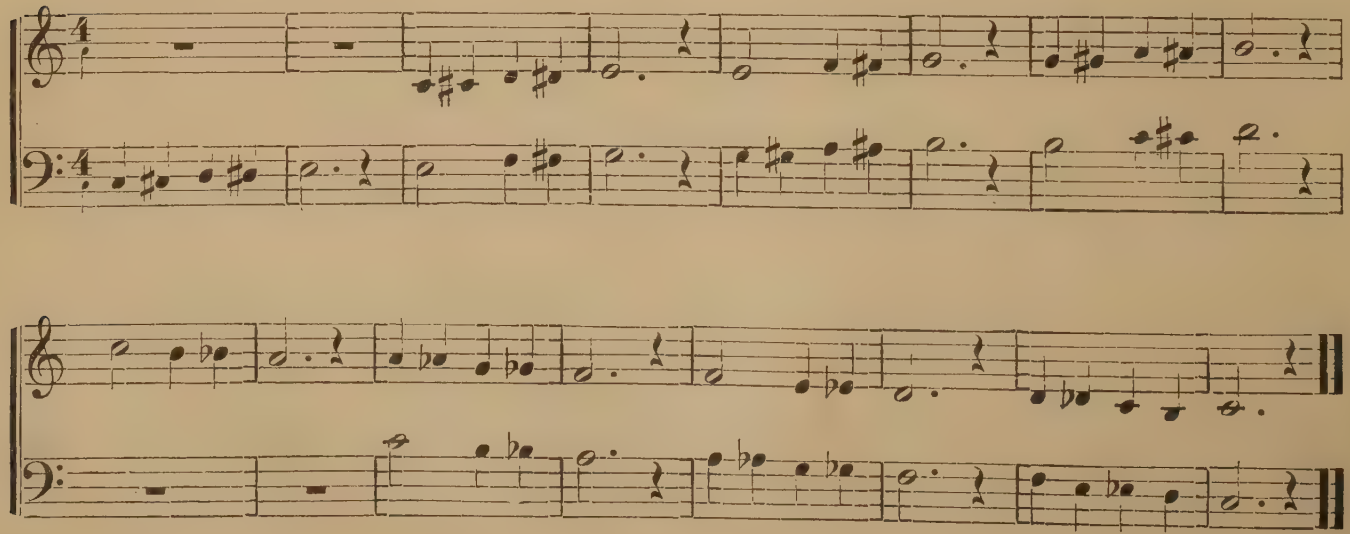

1
2
3
Trudg-ing a - long our way, go-ing the live - long day, cheer-ful - ly on, . . . But when even-ing brings the shad-ows, We
glad - ly cease our tramp-ing and our song, . . . And when the bright morning in splen-dor a - wakes us, We are gone, are gone.

There are Chromatic tones between all adjacent key-tones except between three and four and seven and eight.
When the key-tones and chromatic tones are placed in regular order, they form what is called the CHROMATIC SCALE.

No. 82. CHROMATIC SCALE.



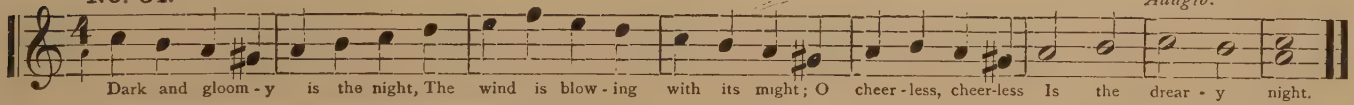
No. 83. Sing with syllable and *ta.*



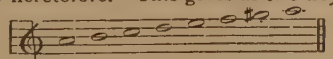
KEY OF A MINOR.

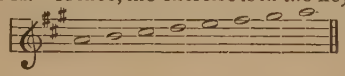
In the following exercise sing both endings, and notice which ending is the most perfect; and also notice whether the character of the music is cheerful or sad.

No. 84. *Adagio.*



In the foregoing exercise the tonic (most perfect ending) is A. Hence, the exercise is in the key of A, but without C sharp and F sharp as heretofore. This gives us two keys of A. The old one being sad and serious. the second is called a one

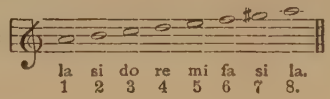




being bright and cheerful, and the new The first is called a MAJOR key, while MINOR key.

(All the keys that we have had are *Major* keys.) While the key of A *major* has for its signature three sharps, A *minor* has the same signature as C major—natural. The keys of C major and A minor have the same pitches except G and G sharp; G belonging to C major, and G sharp to A minor. These two keys follow each other so pleasantly that they are called *related* keys. A minor is called the RELATIVE MINOR of C major, and C major is called the RELATIVE MAJOR of A minor. The signatures of all major keys are used for their relative minors. The staff is prepared at its beginning for major keys only, so the real signature (sign) of a minor key is its seventh, (the fifth in its relative major) being sharped by an accidental, *continuously*. When sharp five in a major key is used merely to embellish the melody, thus giving no impression of a different key, it is simply a chromatic tone.

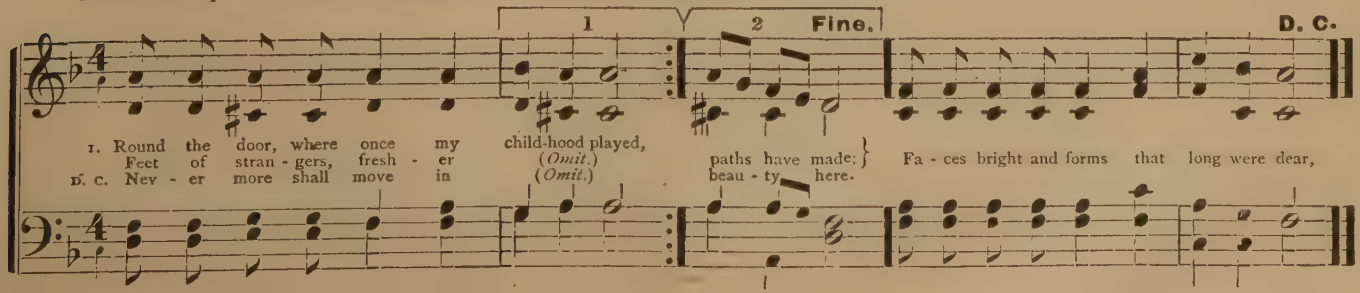
The syllables are applied to Minor Keys the same as their relative Major Keys, thus:



The tonic chord in a minor key is made of 1, 3, 5. (la, do, mi.)

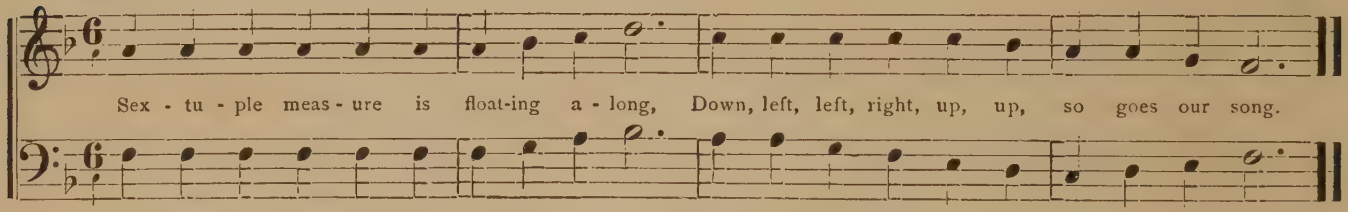
Practice thoroughly the ninth series of "Indispensable Daily Reading Exercises" on page 39.

No. 85. *Repeat. First and second time. Da Capo (D. C.) and Fine.*

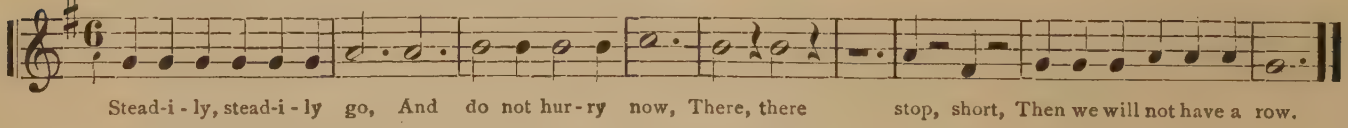

1
2
Fine.
D. C.
1. Round the door, where once my child-hood played,
Feet of stran - gers, fresh - er (Omit.)
D. C. Nev - er more shall move in (Omit.)
paths have made;
beau - ty here.
Fa - ces bright and forms that long were dear,

A group of six beats, of which the first is strong (the fourth, receiving some stress) is called SEXTUPLE MEASURE. The beats for the hand are down, left, left, right, up, up. The figure 6 represents sextuple measure.

No. 86.



No. 87. Dotted whole note (𝅝.) Dotted whole rest (𝄻.)



NOTE.—When sextuple measure is sung fast enough it becomes Compound Double, and vice versa.

INTERVALS.

The difference in pitch between any two tones, is called an INTERVAL.

Intervals are measured by a *step*, *half-step* or *step and a half*.

The smallest interval in use, is measured by a *half-step*. The intervals of the Chromatic Scale, are each a half-step in size.

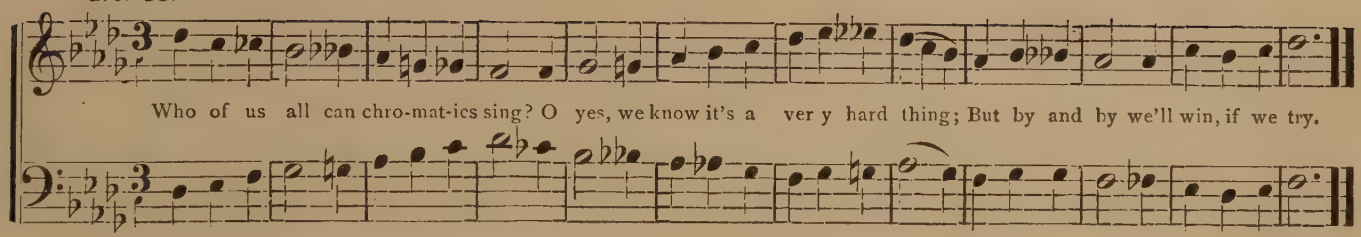
The intervals of the Major Scale are measured as follows: From one to Two, a step; Two to Three, a step; Three to Four, a half-step; Four to Five, a step; Five to Six, a step; Six to Seven, a step; Seven to Eight, a half-step.

Those of the minor scale are: One to two, a step; Two to Three, a half-step; Three to Four, a step; Four to Five, a step; Five to Six, a half-step; Six to Seven, a *step and a half*, and Seven to Eight a half-step.

Any of the following characters may be placed upon a degree of the staff, to make it represent a pitch different from natural:

A Sharp (♯), a half step higher. A Double Sharp (𝄪), a step higher. A Flat (♭), a half step lower. A Double Flat (𝄫) a step lower. A Natural (♮), makes the degree represent the pitch which it does in the key of C.

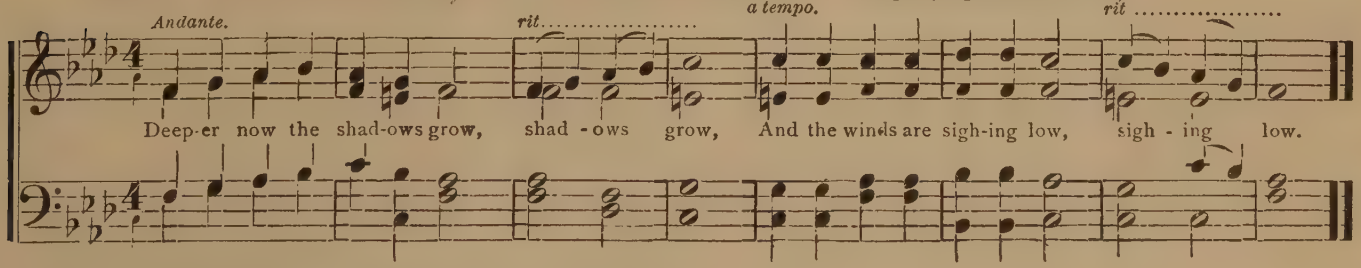
No. 88.



The Subdominant chord in minor keys is made of *re, fa, la.*

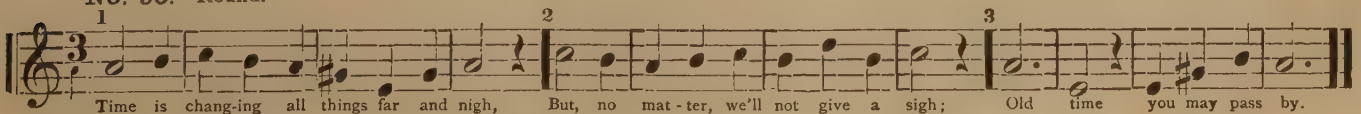
Practice thoroughly the tenth series of "Indispensable Daily Reading Exercises" on page 40.

No. 89. *Andante,* (slow and subdued.) *Ritard or rit,* (gradually slower.) *A Tempo,* (original movement.)



The Dominant chord in minor keys is made of *mi, si, si.*

No. 90. Round.



Practice thoroughly the eleventh series of "Indispensable Daily Reading Exercises" on page 40.

DEFINITIONS AND PRONUNCIATIONS OF MUSICAL TERMS.

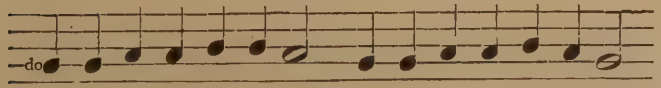
Accelerando (ät-tshel-ä-rän'do), gradually faster and faster.
Adagio (ä-dä'je-o), slow.
Ad Libitum or *Ad lib.*, at pleasure.
Affetuoso, tender and affecting.
Agitato (ä je-tä'to), with agitation.
Allegretto (äl-lä-grät'to), less quick than Allegro.
Allegro (äl-lä'gro), quick. quick.
Allegro mä non troppo, quick, but not too
Amabile (ä-mä'be-le), in a gentle and tender style.
Amateur (am-a-tur'). a lover but not a professor of music. [derly.
Amoroso (ä-mo-ro'zo), affectionately, ten-
Andante (än-dän'te), gentle, distinct and rather slow, yet connected.
Andante Con Moto, quicker than Andante.
Andantino (än-dän-te'no), quicker than Andante. [boldness
Animato (än-ē-mä'to), with spirit and
A Tempo, in time.
A Tempo Guisto (a tăm-po joos'to), in exact manner.
Ben Marcato, in a well marked manner.
Brillante (bril-län'te), brilliant.
Cadence, closing strain, a fanciful embellishment of the close of a song.
Cadenza (kä-dän'tsa), same as the second use of Cadence.
Calando (kä-län'do), softer and slower.
Cantabile (kän-tä'be-le), graceful, singing style.
Canto (kän'to), the treble part in a chorus.
Col, or *Con*, with.
Comodo or *Commodo*, in an easy and unrestrained manner.
Con Affetto, with expression.
Con Energico (en-är'jē-ko), with energy.
Con Espressione (ăs'pres-si-o'nā), with expression.
Con Fuoco (foo-o'co). with fire.
Con Grazia (grä'tse-ä), with grace.
Con Moto, with motion.
Con Spirito, with spirit.
Crescendo (kre-shän-do), or cres, or < gradually increasing in power.
Da Capo (dä-kä'po), or *D C.*, from the beginning. [sign.
Dal Segno (dal-sän'yo), or *D S.*, go to the
Declamando (dek-lä-măn'do), in the style of declamation. [ing
Decrescendo (dā-kre-shän'do), diminish-
Departments, The theory of music is divided into the following departments: Rhythmics, Melodics and Dynamics.
Diatonic tones, the tones that belong to a key—key-tones
Dilctante (de-lä-tän'tā), a lover of the arts in general.
Diminuendo or *dim*, or > gradually decreasing in power.
Di Molto (di mol'to), much or very.
Dolce (dol-tshā'), soft, tender, delicate
Doloroso (do-lo-ro'zo), in a plaintive style.
Dynamics, The department which treats of the Power and Quality of tones.
E, and,
Energico (en-är'je-ko), with energy.
Espressivo (es-prās se'vo), expressive.
Fine (fe'nā), or *finale* (fe-nä-le), the end.
Fortissimo (for-tēs'sē-mo), *ff*, very loud.
Forte (for'tā), or *f*, loud.
Forzando (for-tsän'do), sudden stress.
Fugue (füg), a composition which repeats, in its several parts throughout, the subject with which it commences.
Fugato (foo-gä'to), in the fugue style.
Fugetta (foo-gät'tä), a short fugue.
Giusto (joos'to), in steady time.
Grave (grä've), a solemn movement.
Grazioso (grä-tse-o'zo), gracefully.
Lacrimando (lac-re-măn'do), or *Lacrimoso* (lac-re-mo-zo), mournfully
Lamentando (la-men-tän'do), mournfully.
Larghetto (lär-gät'to), slow, but not so slow as Largo.
Largo (lär-go), slow.
Legato (lā-gä'to), connected style.
Leggiero (led-je-a'ro), lightly.
Lentando len-tän'do), gradually slower and softer.
Lento (lān-to), slow.
Maestoso (mä-es-to-zo), majestically.
Marcato (mär-kä'to)marked style.
Melodics, The department which treats of the pitch of tones.
Mezzo (mät'so), or *m*, in medium power.
Moderato (mod-e-rä'to), in moderate movement
Molto (mol'to), much or very.
Morando, gradually dying away.
Mosso (mos'so), emotion.
Moto, motion.
Non, not.
Non Troppo, not too much. [voices.
Obligato, a solo part accompanied by other
Octave Names, From middle C upward; first octave is *once marked small*, the next, *twice marked small*, etc. From middle C downward, first octave *small*, next *largè*, next *once marked large*, etc.
Orchestra, a company or band of instrumental performers.
Pastorale (pas-to-rä'le), a graceful movement in compound double measure.
Pardendo (par-dūn'do), same as Lentando.
Pianissimo or *pp*, very softly.
Piu (pe-oo), more.
Piu Moso, with more motion, faster.
Poco, a little.
Poco a poco, gradually.
Portamento (por-tä-măn'to), the manner of sustaining and conducting the voice from one sound to another.
Presto, quick.
Prestissimo, very quick.
Rallentando or *Slantando*, slower and softer by degrees.
Recitando (ra-tshe-tän'do), a speaking manner of performance. [tion.
Recitative (rē-si-tä-tev'), musical declama-
Related Keys, Major and minor keys that have the same signature. The sixth of any major key is the tonic of its *relative* minor, and the third of any minor key is tonic of its *relative* major
Rhythmics, The department which treats of the length of tones.
Ritard or *Rit.*, slower.
Ritardando, slackening the time.
Round, A vocal composition in two or more parts to be sung as follows: when the first set of singers commence the second part, the second set begin the first part, etc. They follow each other in this way repeating the tune as often as desired.
Scherzando (sker-tsän'do) or *Scherso* (sker-tso), playfully.
Semplice (sām-ple'tshe), simple.
Sempre (sām'pre), throughout, always, as *Sempre Forte*, loud throughout.
Sforzando (sfor-tsän'do), or > with strong force.
Slur, a curved line placed over or under notes on different degrees of the staff showing that they should be sung to one syllable
Smorzando (smor-tsän'do), dying away.
Soave (so-ä've), sweetly.
Solfeggio (sol-fäd'je-o), a vocal exercise.
Solo, for a single voice.
Sostenuto, sustained. [voice.
Sotto voce (sot-to vo'tshe), with subdued
Spiritoso, with animation.
Staccato (stäk-kä'to), detached.
Swell, or <> increasing and diminishing in power. [be silent.
Tace (tä'tshe) or *Tacet* (tä'set), silence, or
Tasto solo (täs-to so'lo), without chords.
Tempo a Piacere (tām'po ä pe-ä-tshā're), time at pleasure.
Tempo Giusto, in exact time.
Ten, *Tenuto*, See Sostenuto.
Tone Properties, Length, Pitch, Power and Quality.
Transposition, Changing a tune, exercise or scale to a higher or lower key.
Tutti (too'te), full chorus.
Un (oon), a; as *Un Poco*, a little.
Veloce (ve-lo'tshe), rapidly.
Vigoroso (ve-go-ro'zo), bold, energetic.
Vivace (ve-vä'tshe), quick and cheerful.
Virtuoso (ver-too-o'zo), a proficient in art.
Volti Subito (vol'te), turn over quickly.

NOTE.—In the following Reading Exercises the staff does not technically represent different keys, but is made to do so arbitrarily, in order that valuable practice may be had before the theory of the different keys and their representations are taught. These exercises are of the greatest importance at this stage of the pupil's progress, and should be practiced daily until all the keys have been regularly introduced. Sing each exercise four times with syllables and *la*, alternating. Also use ah, oo, oh, a, e, etc., and various monosyllables, being guided to the pitches by thinking of the syllables. Then pass to the next immediately, making the pitches for *do* higher or lower as the case may be, but not too high for the voices to sing easily. Let the thumb of the right hand move downward for each quarter note, and twice for each half note. *The daily practice of these exercises is indispensable to rapid progress.* Similar exercises practiced from the hand-staff, are very useful.

FIRST SERIES.

From *do* (one) upward to *sol* (five) without skips.

1.



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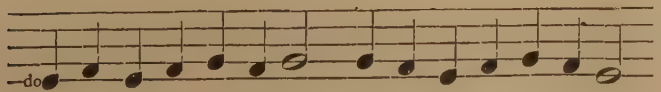

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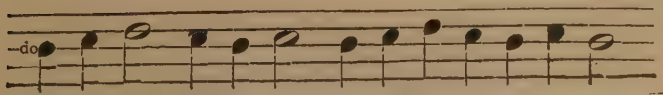

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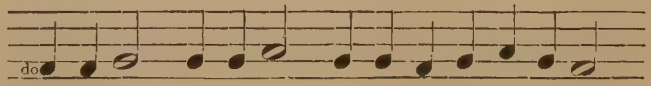


5.

6.

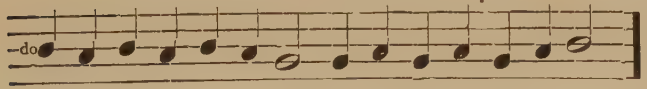
7.

8.

SECOND SERIES.

From *do* (eight) downward to *sol* (five) without skips.

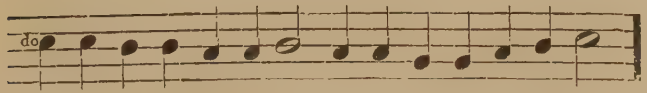
1.



2.

3.

4.

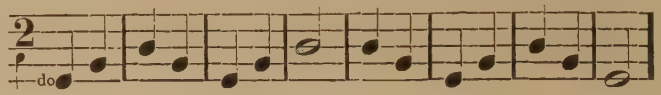


5.

THIRD SERIES.

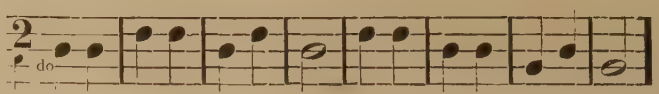
Remember if *do* is on a line, *mi* and *sol* are on the next lines above. If *do* is in a space *mi* and *sol* are on the next spaces above.

1.



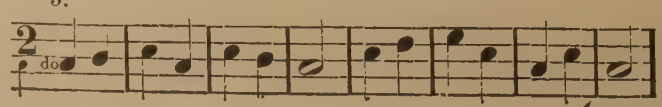
2.

3



4.

5.

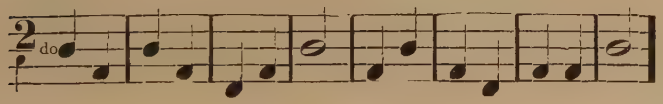


FOURTH SERIES.

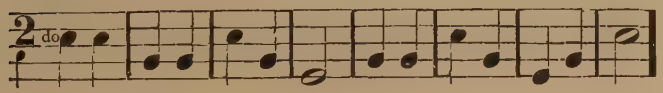
Skips of *mi* (three) *sol* (five) and *do* (eight.)

Remember there are two degrees between *sol* (five) and *do* (eight.)

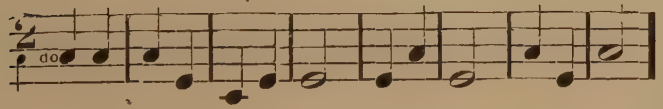
1.



2.



3.



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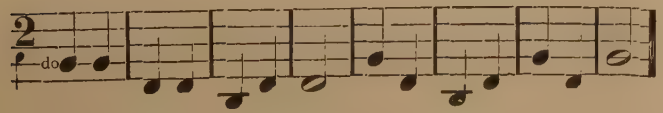


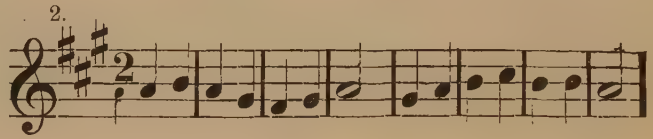
FIFTH SERIES.

With signature, going above and below tonic without skips.

The signature shows you where *do* is.

1.

2.



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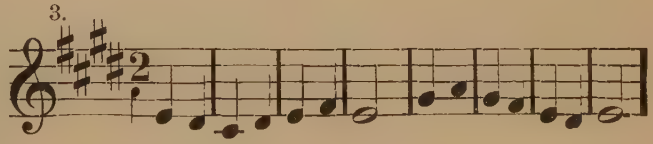

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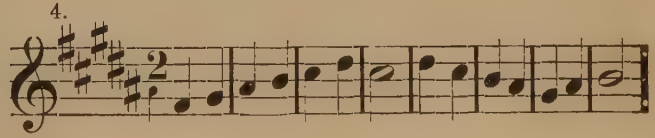

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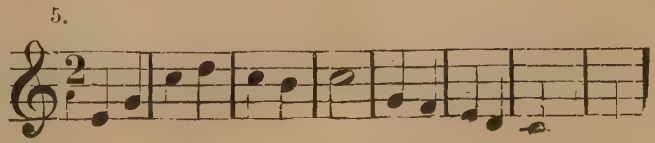


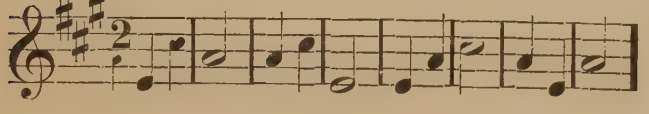
SIXTH SERIES.

Skips of *sol* (five) *do* (eight) *mi* (ten or three above eight.)

1.

2.

3.



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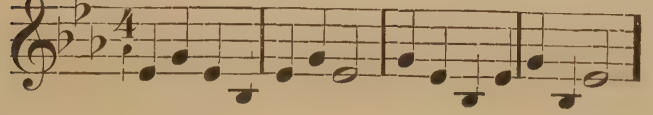


5.

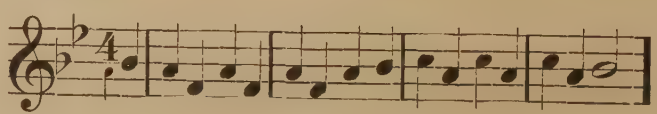
SEVENTH SERIES.

Skips of *sol* (five) *si* (seven) and *re* (nine.)

Remember that *si* and *re* are on the first and second lines above *sol*, if *sol* is on a line; if it is in a space *si* and *re* are in the first and second spaces above.

1.

2.



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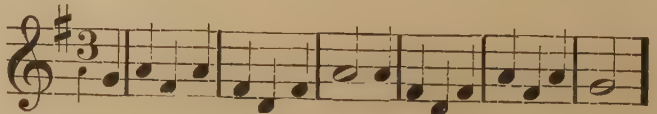

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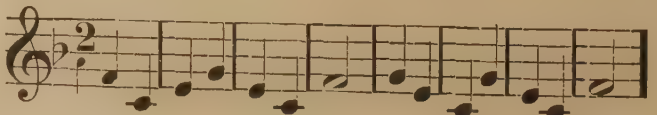

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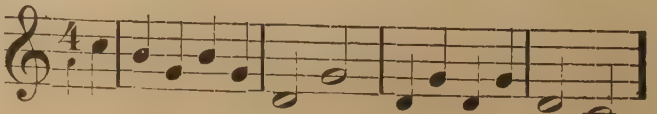


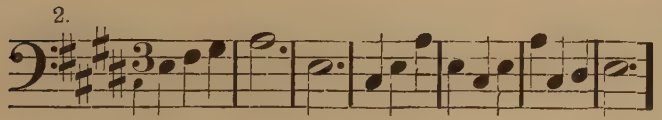
EIGHT SERIES.

Skips of *fa* (four) *la* (six) *do* (eight.)

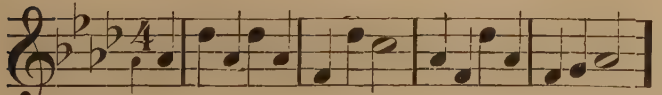
Remember if *fa* is on a line *la* and *do* are on the first and second lines above; if *fa* is in a space *la* and *do* are in the first and second spaces above.

1.

2.



3.



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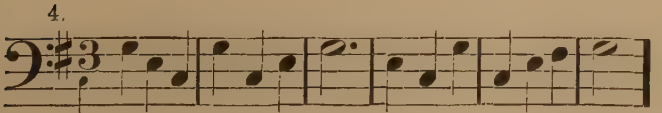

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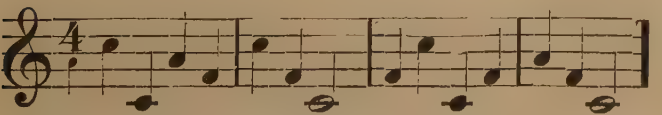
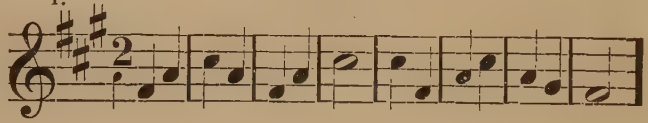


NINTH SERIES.

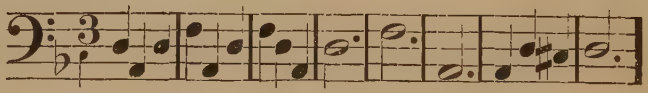
Skips of *la* (one) *do* (three) *mi* (five) in minor keys.

If *la* is on a line *do* and *mi* are on the next lines above; if *la* is in a space *do* and *mi* are in the next spaces above.

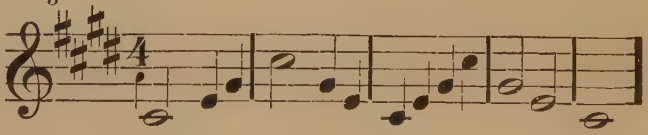
1.



2.



3



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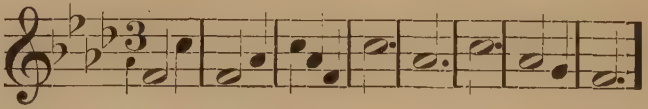

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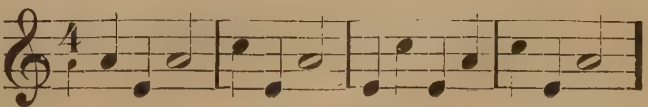
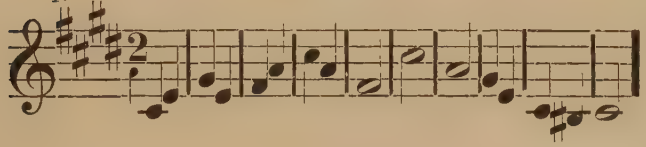


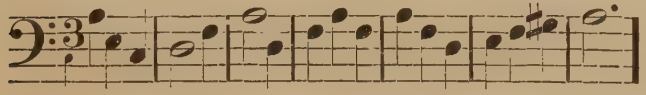
TENTH SERIES

Skips of *re* (four) *fa* (six) *la* (eight) in minor keys.
If *re* is on a line the others are on the next lines above. If *re* is in a space the others are in the next spaces above.

1.



2.



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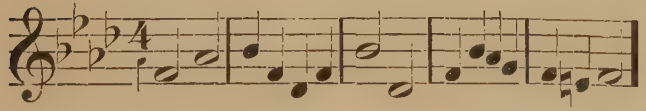

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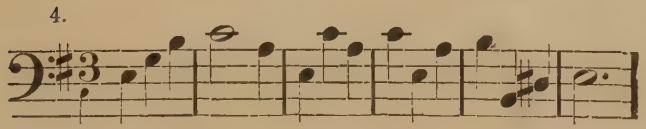
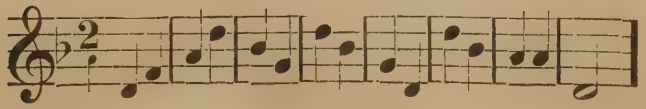


5.

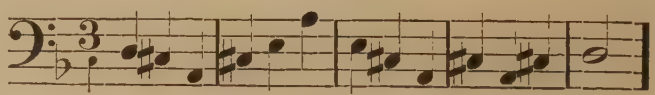


ELEVENTH SERIES.

Skips of *mi* (five) *si* (seven) *si* (nine) in minor keys.
If *mi* is on a line the others are on the next lines above. If *mi* is in a space the others are in the next spaces above.

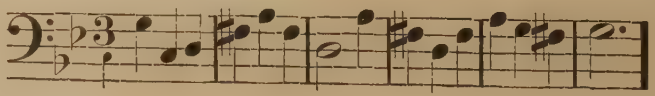
1.

2.



3

4.



5.

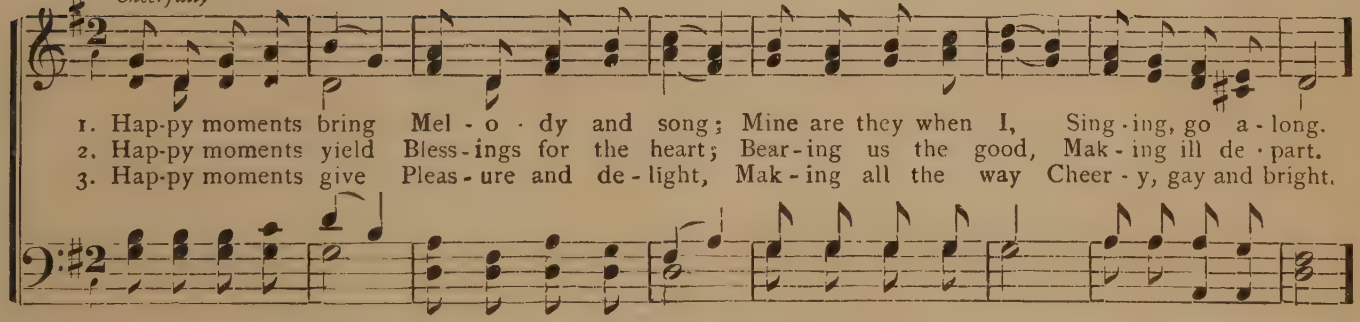
SECULAR SCHOOL SONGS.

Happy Moments!

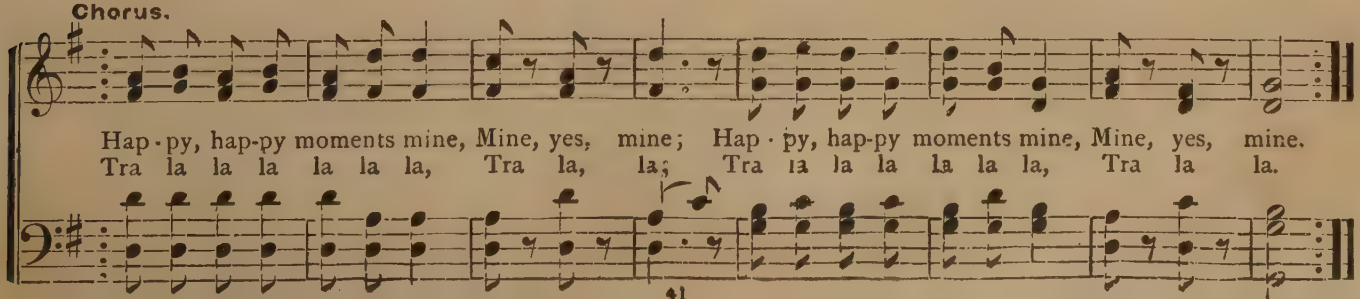
MARIA STRAUB.

S. W STRAUB.

Cheerfully

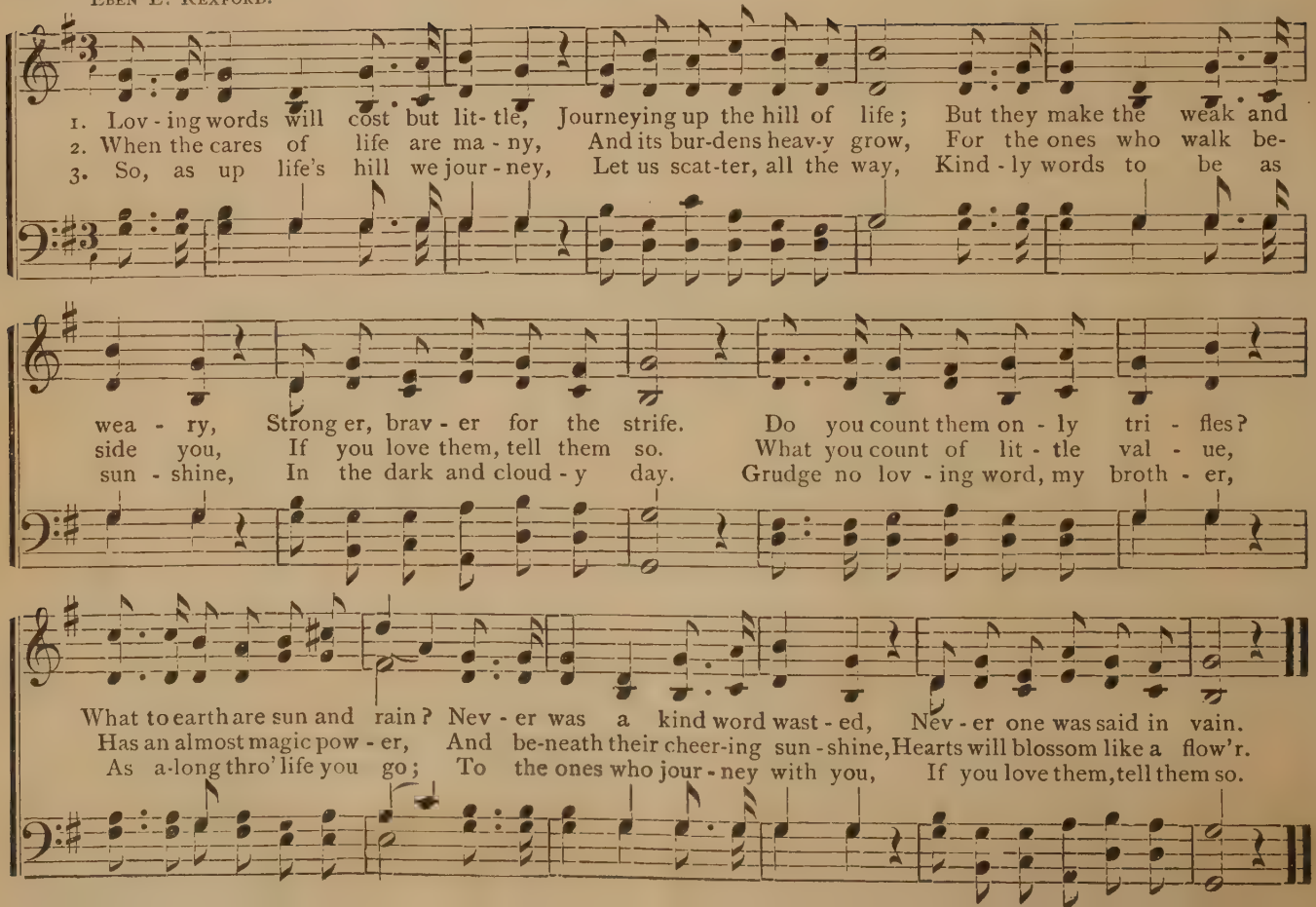

1. Hap-py moments bring Mel - o - dy and song; Mine are they when I, Sing - ing, go a - long.
2. Hap-py moments yield Bless - ings for the heart; Bear - ing us the good, Mak - ing ill de - part.
3. Hap-py moments give Pleas - ure and de - light, Mak - ing all the way Cheer - y, gay and bright.

Chorus.


Hap - py, hap-py moments mine, Mine, yes, mine; Hap - py, hap-py moments mine, Mine, yes, mine.
Tra la la la la la la, Tra la, la; Tra la la la la la la, Tra la la.

Loving Words.

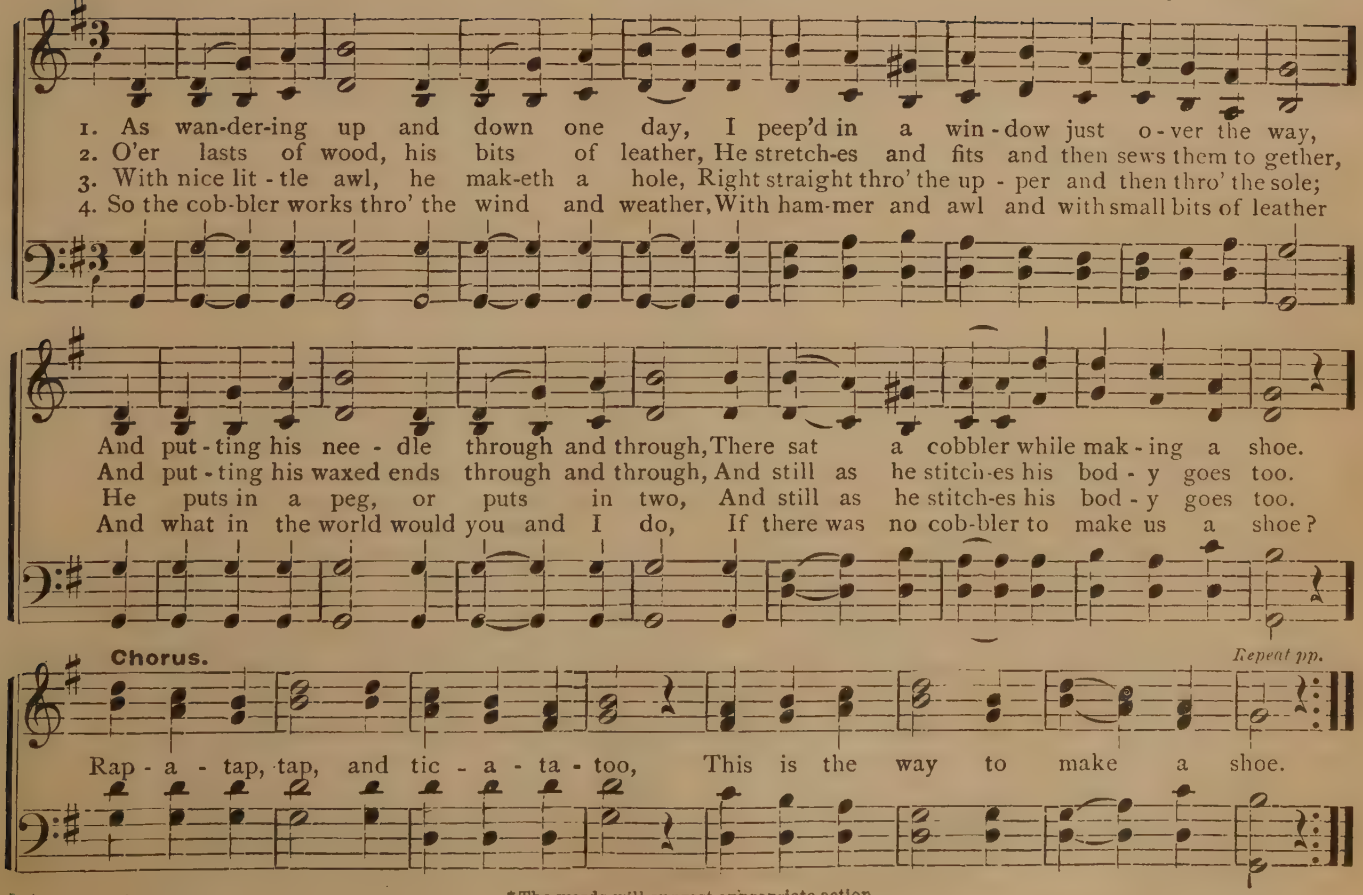
EBEN E. REXFORD. S. W. STRAUB.


1. Lov - ing words will cost but lit- tle, Journeying up the hill of life; But they make the weak and
2. When the cares of life are ma - ny, And its bur-dens heav-y grow, For the ones who walk be-
3. So, as up life's hill we jour - ney, Let us scat-ter, all the way, Kind - ly words to be as
wea - ry, Strong er, brav - er for the strife. Do you count them on - ly tri - fles?
side you, If you love them, tell them so. What you count of lit - tle val - ue,
sun - shine, In the dark and cloud - y day. Grudge no lov - ing word, my broth - er,
What to earth are sun and rain? Nev - er was a kind word wast - ed, Nev - er one was said in vain.
Has an almost magic pow - er, And be-neath their cheer-ing sun - shine, Hearts will blossom like a flow'r.
As a-long thro' life you go; To the ones who jour - ney with you, If you love them, tell them so.

The Shoemaker.

(Action Song.*)

Arr. by S. W. S.


1. As wan-der-ing up and down one day, I peep'd in a win-dow just o-ver the way,
2. O'er lasts of wood, his bits of leather, He stretch-es and fits and then sews them to gether,
3. With nice lit-tle awl, he mak-eth a hole, Right straight thro' the up-per and then thro' the sole;
4. So the cob-bler works thro' the wind and weather, With ham-mer and awl and with small bits of leather
And put-ting his nee-dle through and through, There sat a cobbler while mak-ing a shoe.
And put-ting his waxed ends through and through, And still as he stitch-es his bod-y goes too.
He puts in a peg, or puts in two, And still as he stitch-es his bod-y goes too.
And what in the world would you and I do, If there was no cob-bler to make us a shoe?
Chorus.
Repeat pp.
Rap-a-tap, tap, and tic-a-ta-too, This is the way to make a shoe.

*The words will suggest appropriate action.

Love At Home.

W. F. Werschkul.

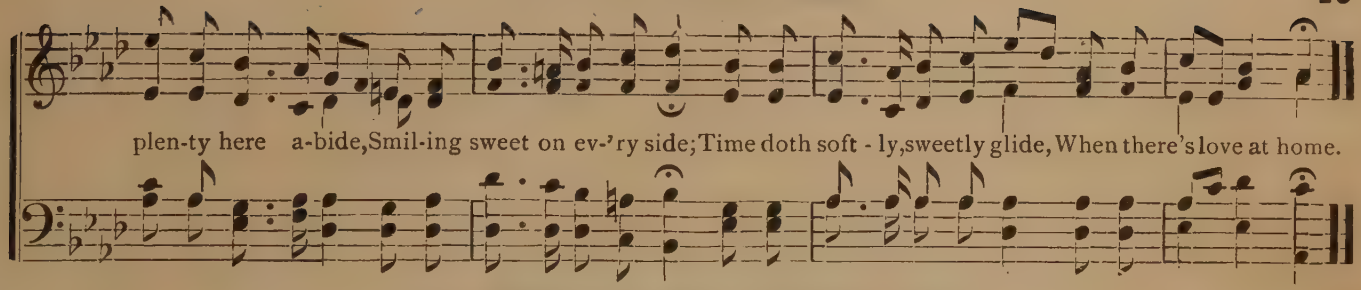
Moderato.

1. There is beau-ty all a round, When there's love at home; There is joy in ev - 'ry sound, When there's
2. In the cot-tage there is joy, When there's love at home; Hate and en - vy ne'er an - noy, When there's
3. Kind - ly heav-en smiles a-bove, When there's love at home; All the earth is fill'd with love, When there's

love at home. Peace and plen - ty here a - bide, Smil-ing sweet on ev - 'ry side, Time doth
love at home. Ros - es bloom-ing 'neath our feet, All the earth's a gar - den sweet, Mak - ing
love at home. Sweet-er sings the brook - let by, Bright-er beams the a - zure sky; Oh, there's

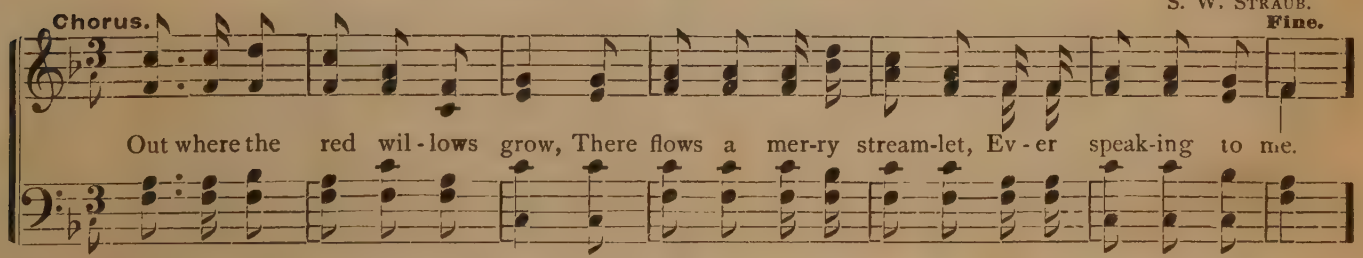
Chorus. *Largo.* *a tempo.*

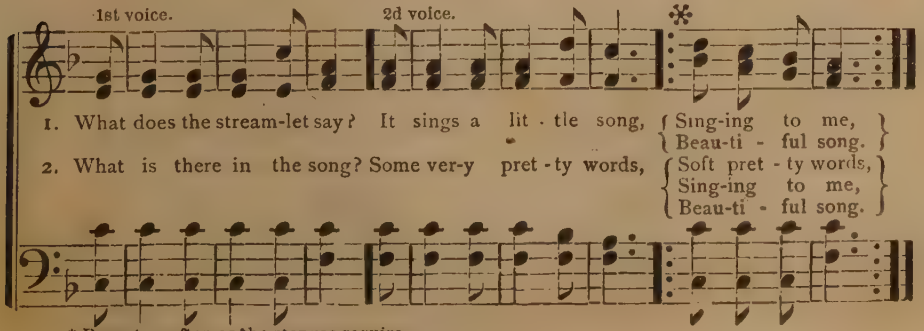
soft ly, sweet-ly glide, When there's love at home. Love at home, Love at home, When there's love at home; Peace and
life a bliss complete, When there's love at home. Love at home, etc.
One who smiles on high; When there's love at home. Love at home, etc.



Out Where the Red Willows Grow.

S. W. Straub.




1st voice.
2d voice.
*
1. What does the stream-let say? It sings a lit - tle song, { Sing-ing to me, Beau-ti - ful song. }
2. What is there in the song? Some ver-y pret - ty words, { Soft pret - ty words, Sing-ing to me, Beau-ti - ful song. }

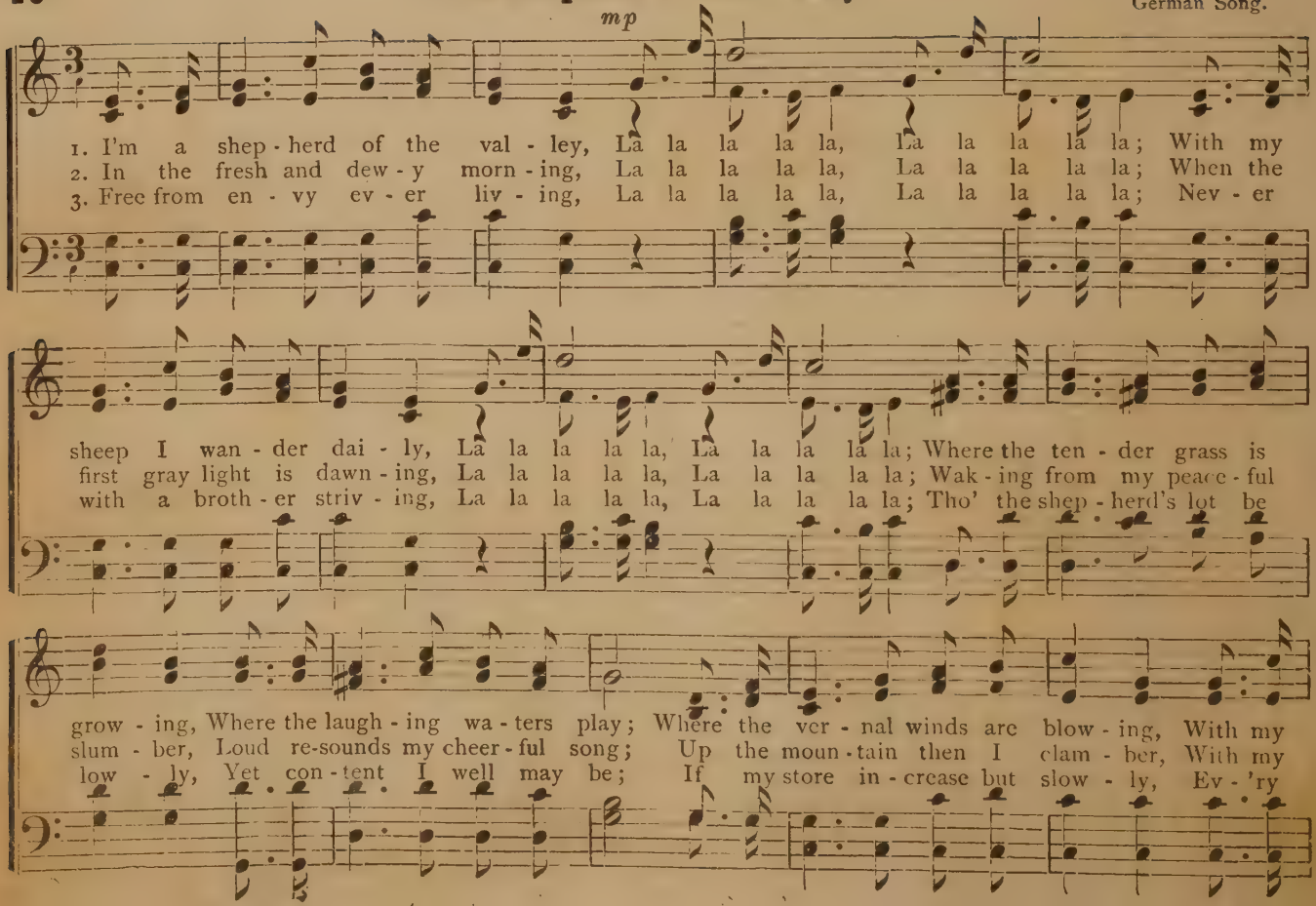
3. What mean those pretty words?
Come with the birds and drink,
Bright little birds,
Soft, pretty words,
Singing to me,
Beautiful song.—Cho.

4. Why come with birds to drink?
Their hearts are glad and free,
Merry and free,
Bright little birds,
Soft, pretty words,
Singing to me,
Beautiful song.—Cho.

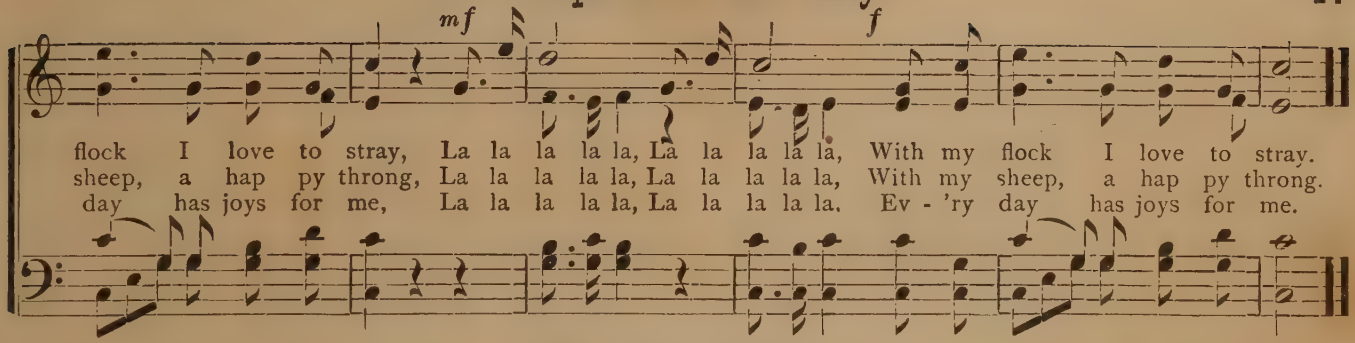
* Repeat as often as the stanzas require.

I'm a Shepherd of the Valley.

German Song.


mp
1. I'm a shep - herd of the val - ley, La la la la la, La la la la la; With my
2. In the fresh and dew - y morn - ing, La la la la la, La la la la la; When the
3. Free from en - vy ev - er liv - ing, La la la la la, La la la la la; Nev - er
sheep I wan - der dai - ly, La la la la la, La la la la la; Where the ten - der grass is
first gray light is dawn - ing, La la la la la, La la la la la; Wak - ing from my peace - ful
with a broth - er striv - ing, La la la la la, La la la la la; Tho' the shep - herd's lot be
grow - ing, Where the laugh - ing wa - ters play; Where the ver - nal winds are blow - ing, With my
slum - ber, Loud re-sounds my cheer - ful song; Up the moun - tain then I clam - ber, With my
low - ly, Yet con - tent I well may be; If my store in - crease but slow - ly, Ev - 'ry

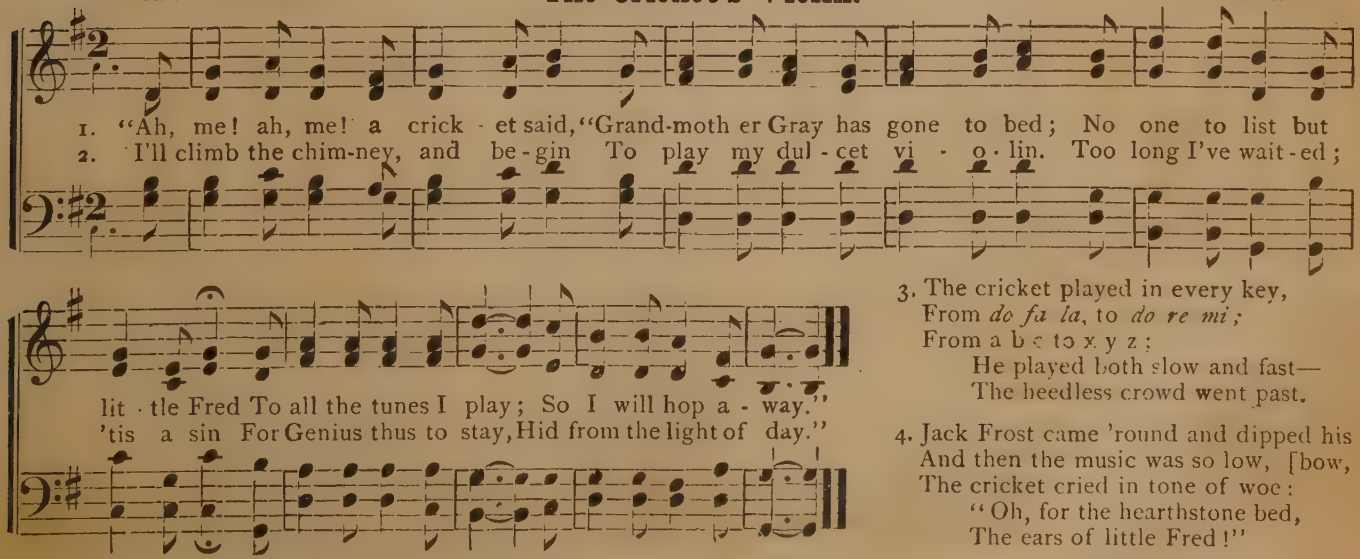
I'm a Shepherd of the Valley.


mf
f
flock I love to stray, La la la la la, La la la la la, With my flock I love to stray.
sheep, a hap py throng, La la la la la, La la la la la, With my sheep, a hap py throng.
day has joys for me, La la la la la, La la la la la. Ev - 'ry day has joys for me.

LAURA F. HINSDALE.

The Cricket's Violin.

S. W. STRAUB.


1. "Ah, me! ah, me! a crick - et said, "Grand-moth er Gray has gone to bed; No one to list but
2. I'll climb the chim-ney, and be - gin To play my dul - cet vi - o - lin. Too long I've wait - ed;
lit - tle Fred To all the tunes I play; So I will hop a - way."
'tis a sin For Genius thus to stay, Hid from the light of day."

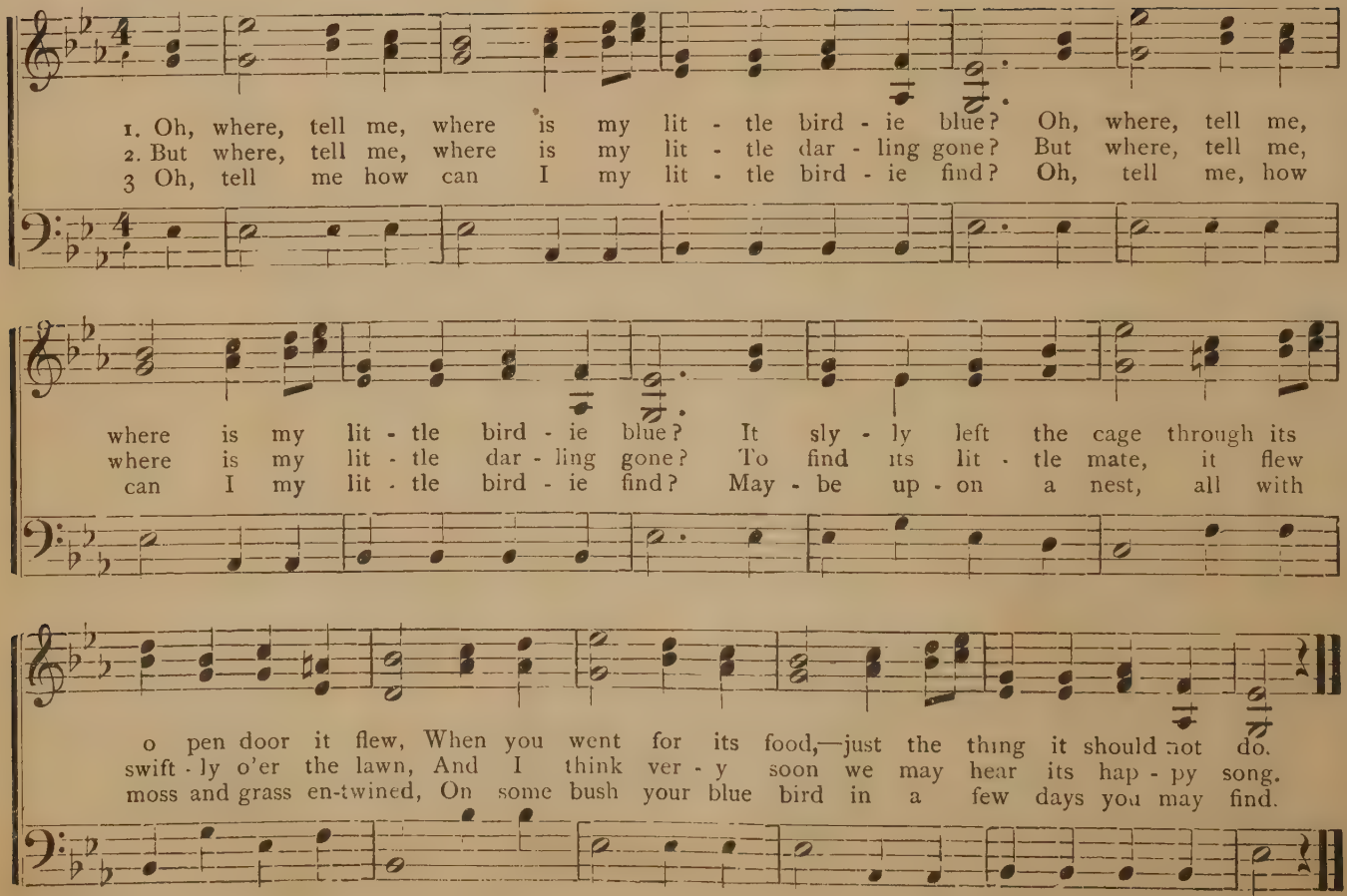
3. The cricket played in every key,
From *do fa la*, to *do re mi*;
From a b c to x y z;
He played both slow and fast—
The heedless crowd went past.

4. Jack Frost came 'round and dipped his bow,
And then the music was so low,
The cricket cried in tone of woe:
"Oh, for the hearthstone bed,
The ears of little Fred!"

Blue Bird.

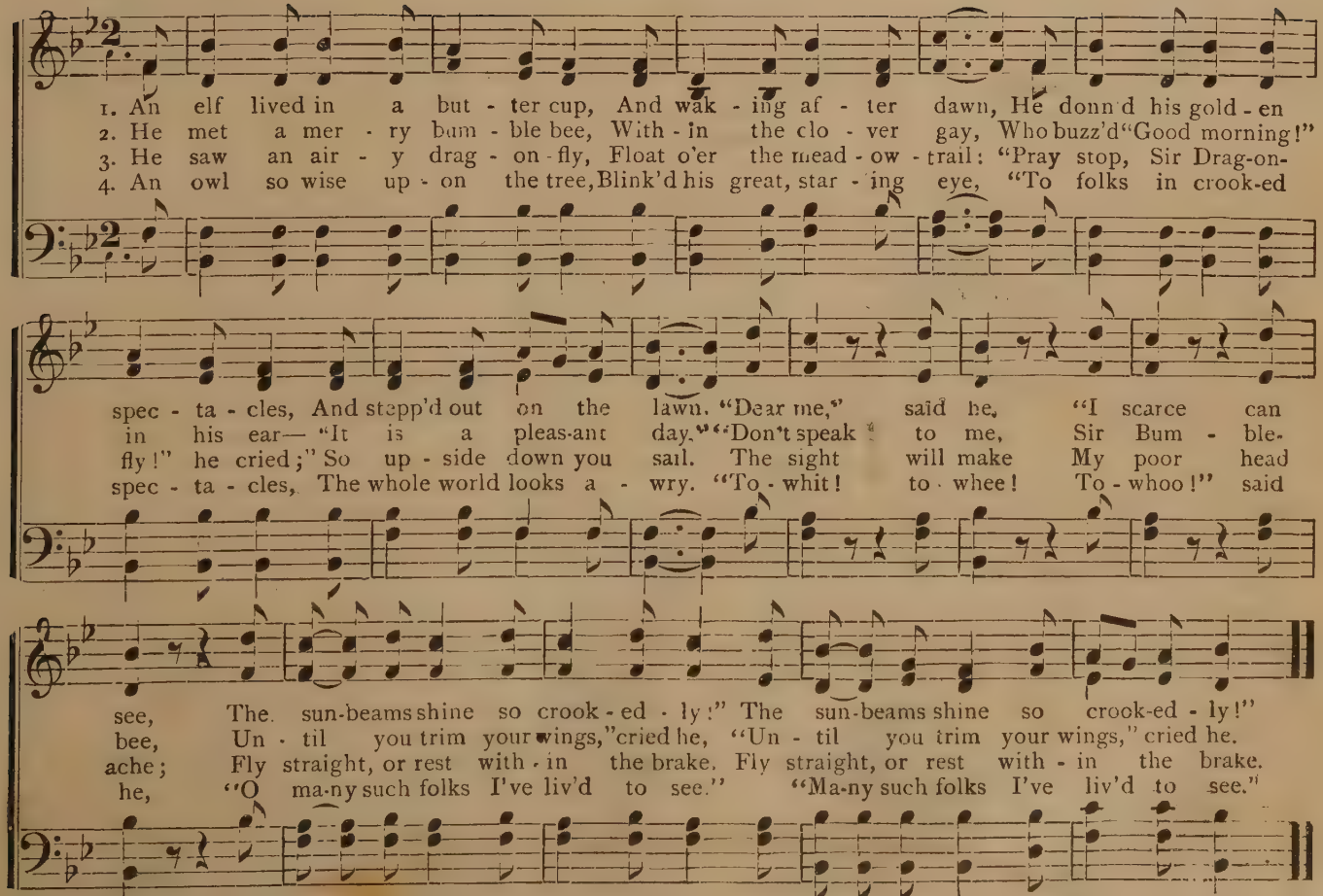
Maria Straub.

Scotch.


1. Oh, where, tell me, where is my lit - tle bird - ie blue? Oh, where, tell me,
2. But where, tell me, where is my lit - tle dar - ling gone? But where, tell me,
3 Oh, tell me how can I my lit - tle bird - ie find? Oh, tell me, how
where is my lit - tle bird - ie blue? It sly - ly left the cage through its
where is my lit - tle dar - ling gone? To find its lit - tle mate, it flew
can I my lit - tle bird - ie find? May - be up - on a nest, all with
o pen door it flew, When you went for its food,—just the thing it should not do.
swift - ly o'er the lawn, And I think ver - y soon we may hear its hap - py song.
moss and grass en-twined, On some bush your blue bird in a few days you may find.

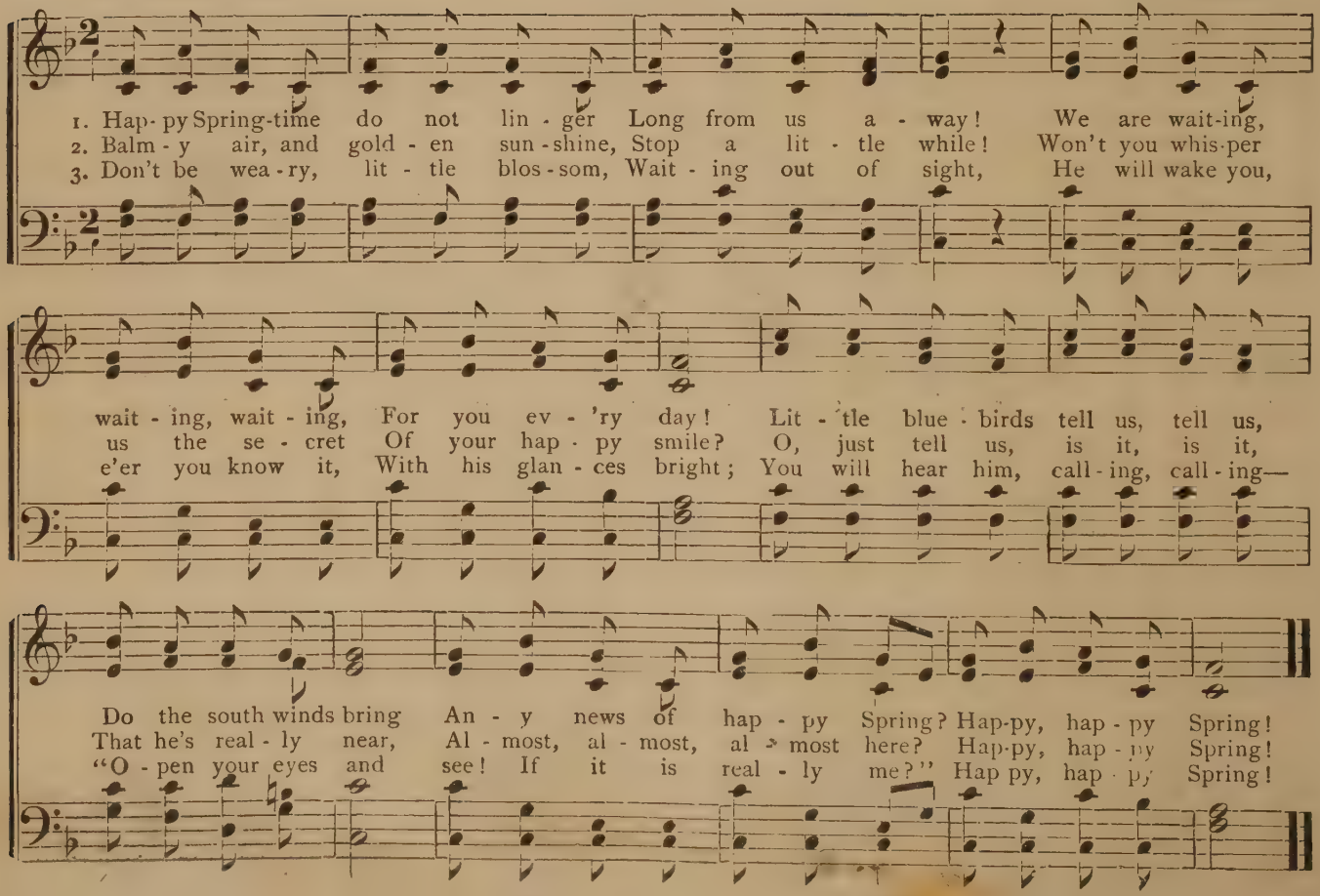
Crooked Spectacles.

Susan H. Swett. S. W. Straub.


1. An elf lived in a but - ter cup, And wak - ing af - ter dawn, He donn'd his gold - en
2. He met a mer - ry bum - ble bee, With - in the clo - ver gay, Who buzz'd "Good morning!"
3. He saw an air - y drag - on - fly, Float o'er the mead - ow - trail: "Pray stop, Sir Drag-on-
4. An owl so wise up - on the tree, Blink'd his great, star - ing eye, "To folks in crook-ed
spec - ta - cles, And stepp'd out on the lawn. "Dear me," said he, "I scarce can
in his ear— "It is a pleas-ant day." "Don't speak to me, Sir Bum - ble-
fly!" he cried;" So up - side down you sail. The sight will make My poor head
spec - ta - cles, The whole world looks a - wry. "To - whit! to - whee! To - whoo!" said
see, The sun-beams shine so crook - ed - ly:" The sun-beams shine so crook-ed - ly!"
bee, Un - til you trim your wings," cried he, "Un - til you trim your wings," cried he.
ache; Fly straight, or rest with - in the brake. Fly straight, or rest with - in the brake.
he, "O ma-ny such folks I've liv'd to see." "Ma-ny such folks I've liv'd to see."

Happy Spring.

Mrs. R. N. Turner. S. W. Straub.


1. Hap- py Spring-time do not lin - ger Long from us a - way! We are wait-ing,
2. Balm - y air, and gold - en sun - shine, Stop a lit - tle while! Won't you whis-per
3. Don't be wea - ry, lit - tle blos - som, Wait - ing out of sight, He will wake you,
wait - ing, wait - ing, For you ev - 'ry day! Lit - tle blue - birds tell us, tell us,
us the se - cret Of your hap - py smile? O, just tell us, is it, is it,
e'er you know it, With his glan - ces bright; You will hear him, call - ing, call - ing—
Do the south winds bring An - y news of hap - py Spring? Hap-py, hap - py Spring!
That he's real - ly near, Al - most, al - most, al - most here? Hap-py, hap - py Spring!
"O - pen your eyes and see! If it is real - ly me?" Hap py, hap - py Spring!

The Pretty Moon.

Lively, but not too fast.

Arr. by S. W. S.

1. Oh, moth - er, how pret - ty the moon looks to - night, 'Twas nev - er so cun - ning be - fore;
Its two lit - tle horns are so sharp and so bright; I hope they won't (*Omit*)

2. We would call to the stars to keep out of the way, Lest we should rock o - ver their toes;
And there we would sit till the dawn of the day, And see where the (*Omit*)

Slower.

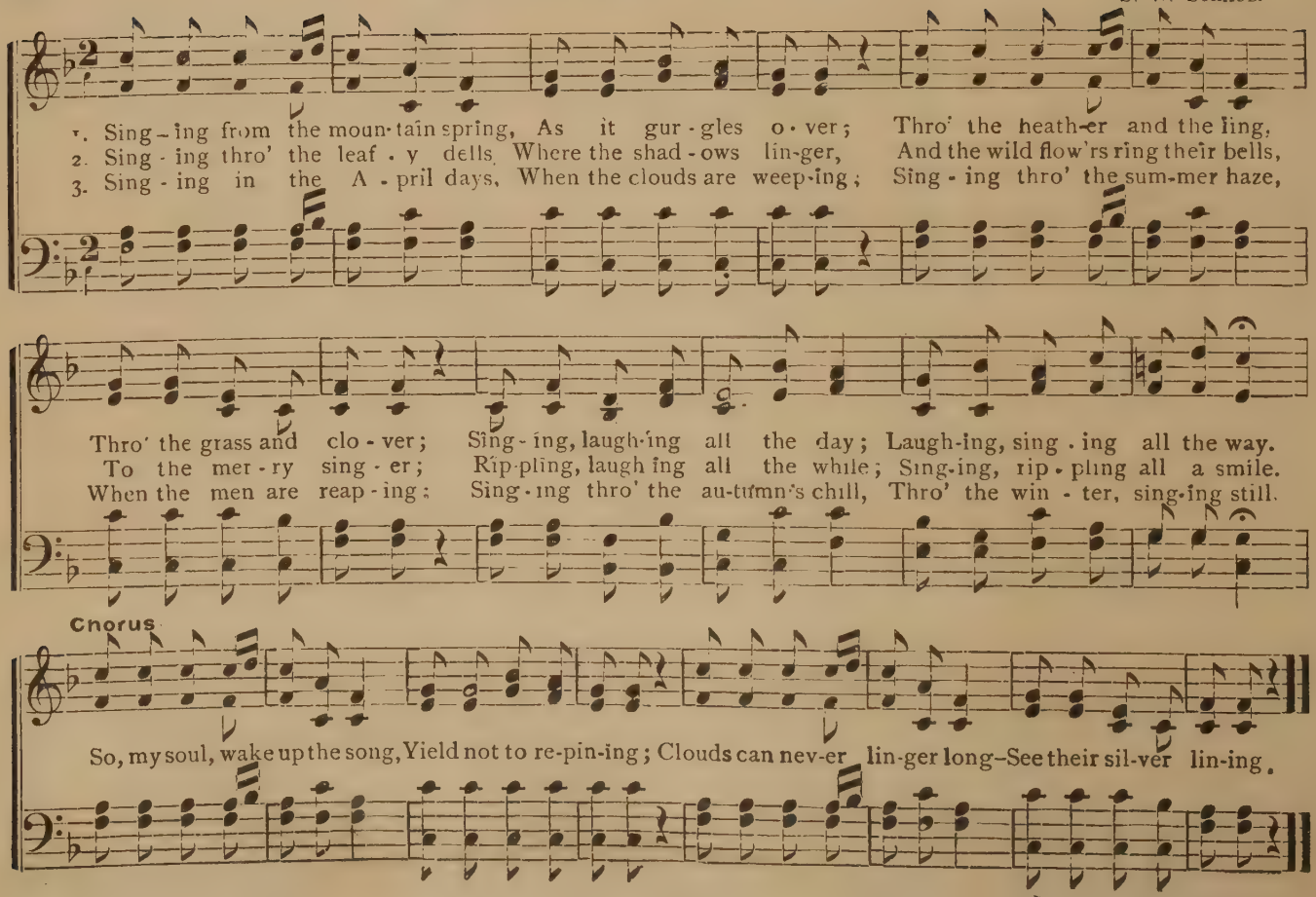
grow an - y more; If I were up there with you and my friends, We would rock in it nice - ly, you see.
pret - ty moon goes; And there we would rock in the beau - ti - ful skies, Or thro' the bright clouds we would roam.

Chorus.

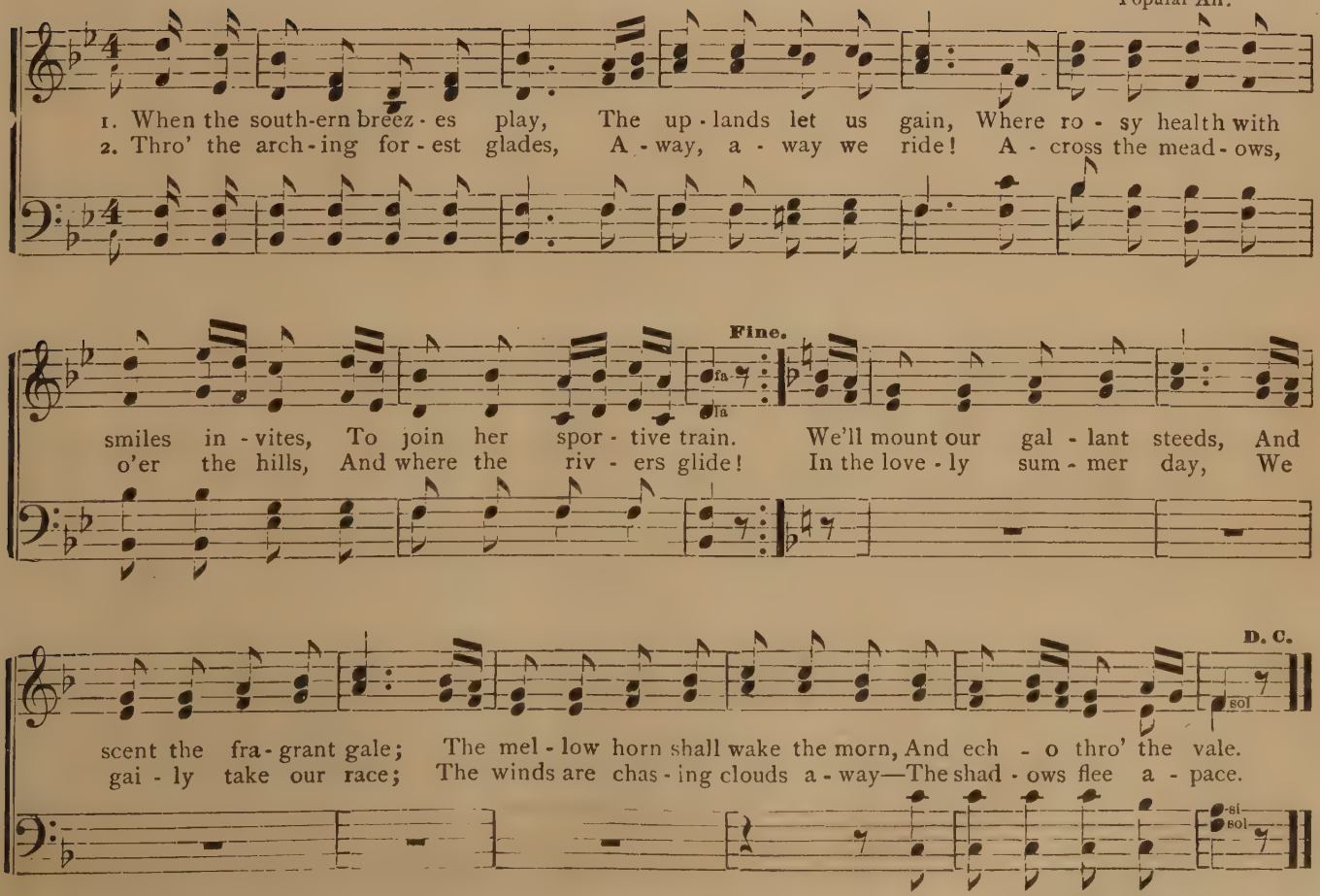
We would sit in the mid-dle, And hold by both ends, And on the next rain - bow come home;
We would see the sun rise, And see the sun set, And on the next rain - bow come home.

My Soul, Wake Up the Song.

S. W. Straub.


1. Sing - ing from the moun - tain spring, As it gur - gles o - ver; Thro' the heath-er and the ling,
2. Sing - ing thro' the leaf - y dells Where the shad - ows lin-ger, And the wild flow'rs ring their bells,
3. Sing - ing in the A - pril days, When the clouds are weep-ing; Sing - ing thro' the sum-mer haze,
Thro' the grass and clo - ver; Sing - ing, laugh-ing all the day; Laugh-ing, sing - ing all the way.
To the mer - ry sing - er; Rip-pling, laugh ing all the while; Sing-ing, rip - pling all a smile.
When the men are reap - ing; Sing - ing thro' the au-tumn's chill, Thro' the win - ter, sing-ing still.
Chorus
So, my soul, wake up the song, Yield not to re-pin-ing; Clouds can nev-er lin-ger long—See their sil-ver lin-ing.

Popular Air.

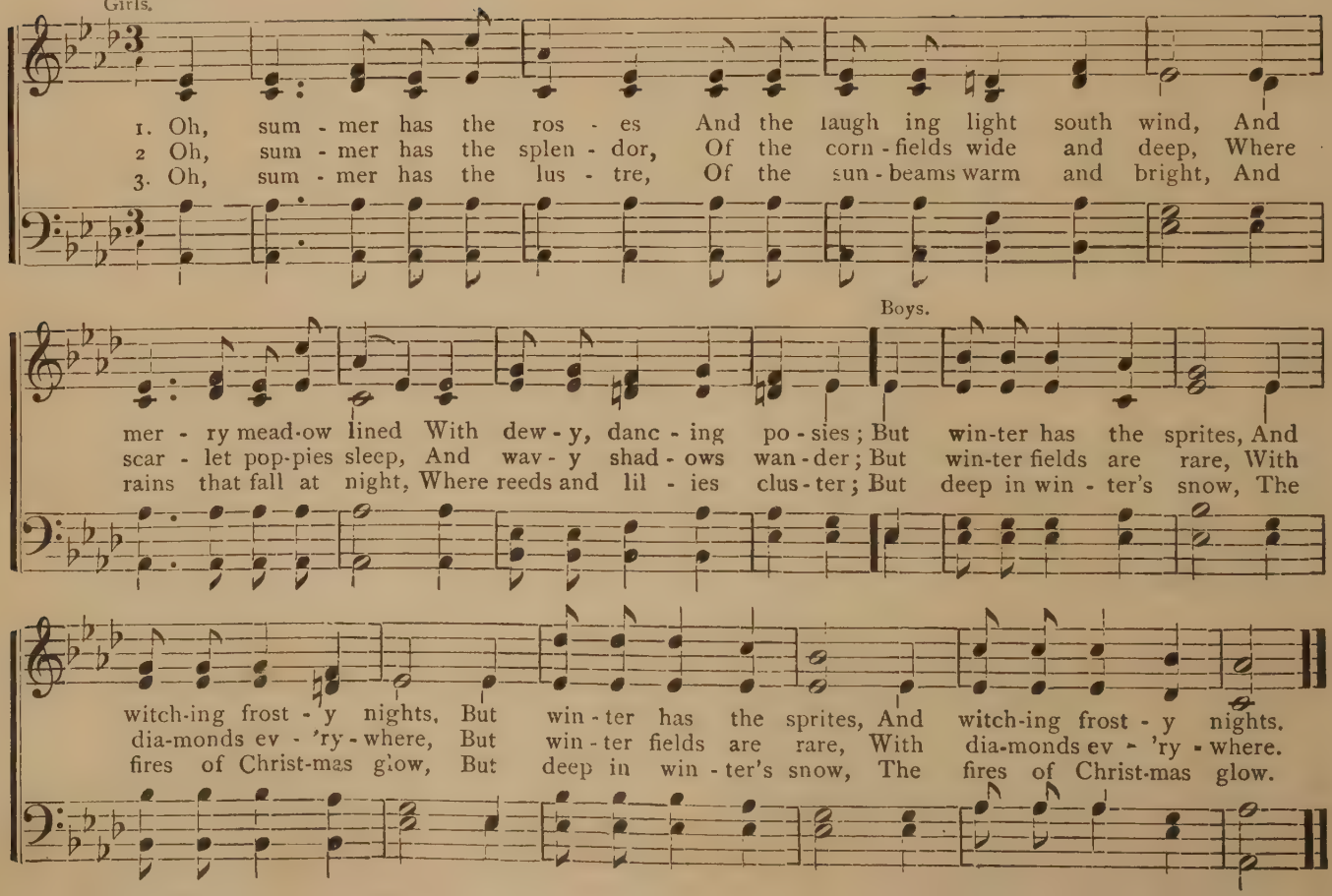

1. When the south-ern breez - es play, The up - lands let us gain, Where ro - sy health with
2. Thro' the arch - ing for - est glades, A - way, a - way we ride! A - cross the mead - ows,
Fine.
fa
fa
smiles in - vites, To join her spor - tive train. We'll mount our gal - lant steeds, And
o'er the hills, And where the riv - ers glide! In the love - ly sum - mer day, We
D. C.
sol
scent the fra - grant gale; The mel - low horn shall wake the morn, And ech - o thro' the vale.
gai - ly take our race; The winds are chas - ing clouds a - way—The shad - ows flee a - pace.
si
sol

A Winter Song.

SUSAN HARTLY

S. W. STRAUB.

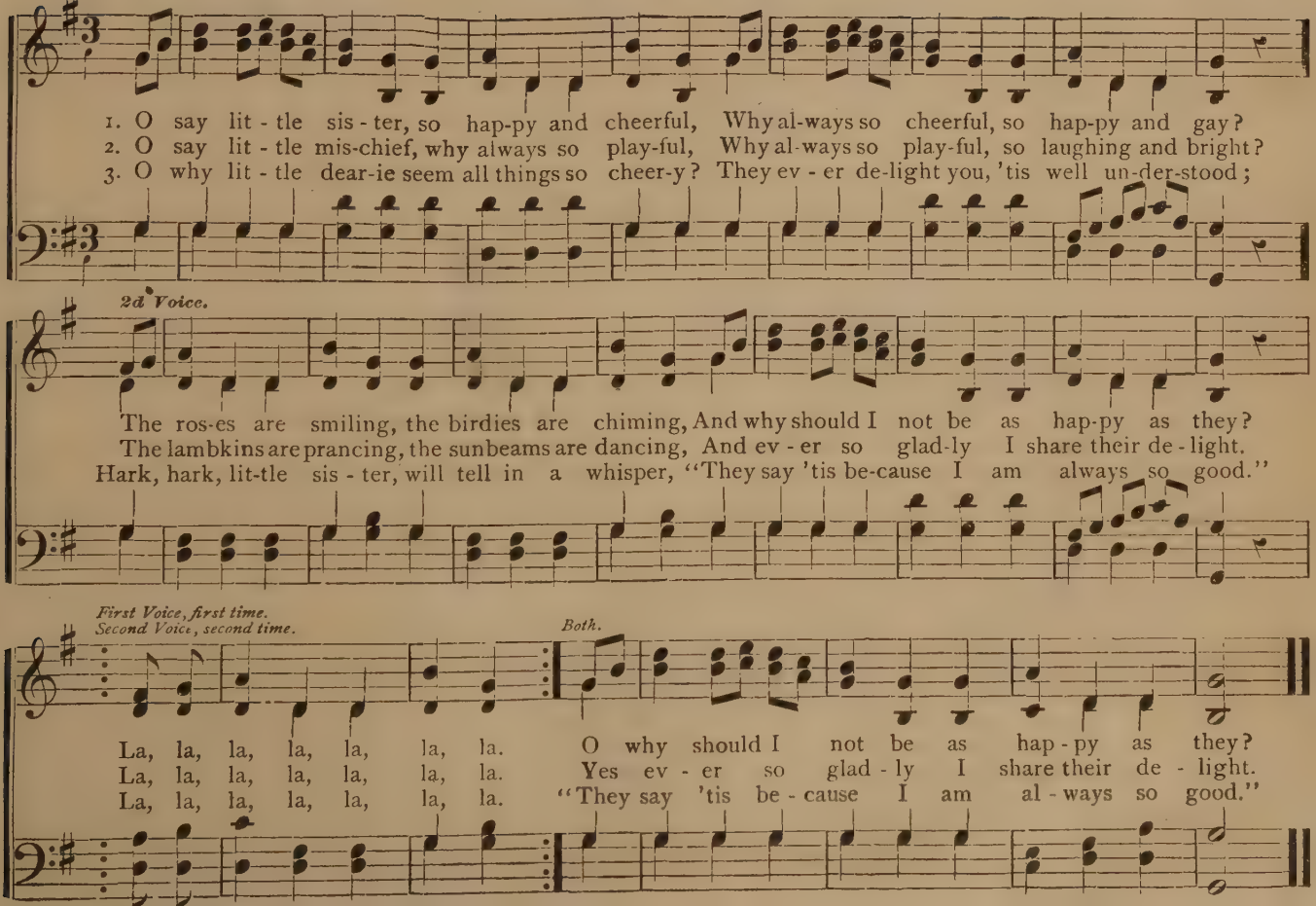
Girls.


1. Oh, sum - mer has the ros - es And the laugh ing light south wind, And
2 Oh, sum - mer has the splen - dor, Of the corn - fields wide and deep, Where
3. Oh, sum - mer has the lus - tre, Of the sun - beams warm and bright, And
Boys.
mer - ry mead-ow lined With dew - y, danc - ing po - sies; But win-ter has the sprites, And
scar - let pop-pies sleep, And wav - y shad - ows wan - der; But win-ter fields are rare, With
rains that fall at night, Where reeds and lil - ies clus - ter; But deep in win - ter's snow, The
witch-ing frost - y nights, But win - ter has the sprites, And witch-ing frost - y nights.
dia-monds ev - 'ry - where, But win - ter fields are rare, With dia-monds ev - 'ry - where.
fires of Christ-mas glow, But deep in win - ter's snow, The fires of Christ-mas glow.

Happy and Cheerful.

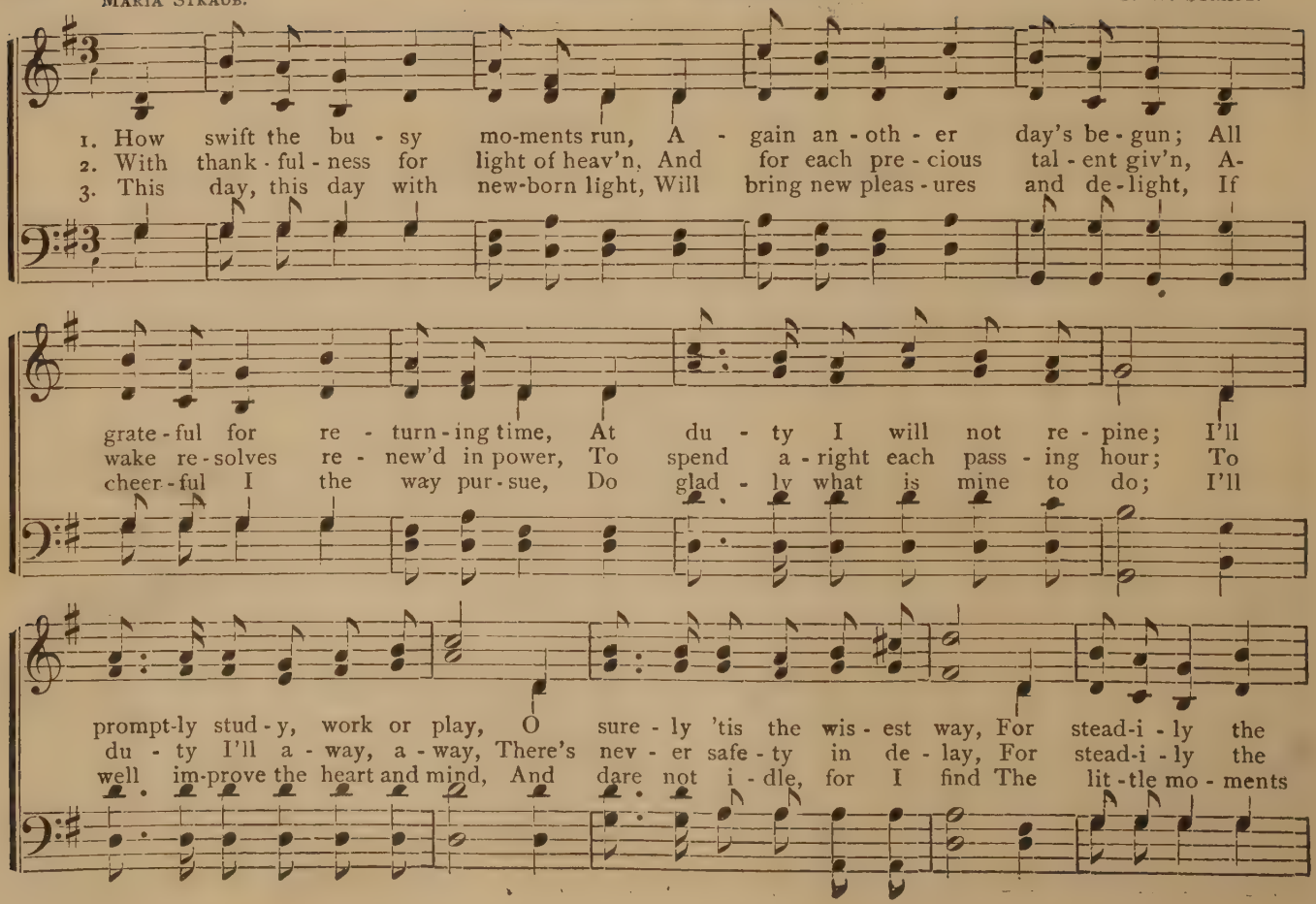
1st Voice. May be sung as a Duet.

Popular Melody.

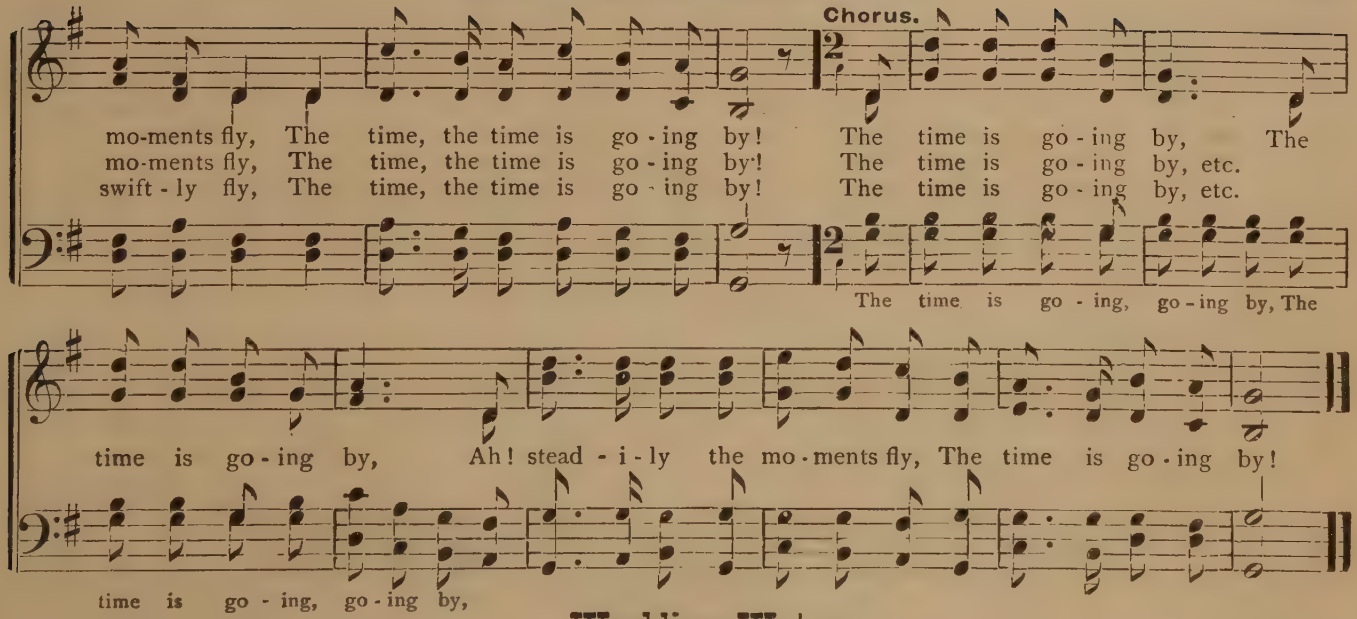

1. O say lit - tle sis - ter, so hap-py and cheerful, Why al-ways so cheerful, so hap-py and gay?
2. O say lit - tle mis-chief, why always so play-ful, Why al-ways so play-ful, so laughing and bright?
3. O why lit - tle dear-ie seem all things so cheer-y? They ev - er de-light you, 'tis well un-der-stood;
2d Voice.
The ros-es are smiling, the birdies are chiming, And why should I not be as hap-py as they?
The lambkins are prancing, the sunbeams are dancing, And ev - er so glad-ly I share their de - light.
Hark, hark, lit-tle sis - ter, will tell in a whisper, "They say 'tis be-cause I am always so good."
First Voice, first time.
Second Voice, second time.
Both.
La, la, la, la, la, la, la. O why should I not be as hap - py as they?
La, la, la, la, la, la, la. Yes ev - er so glad - ly I share their de - light.
La, la, la, la, la, la, la. "They say 'tis be - cause I am al - ways so good."

The Time is Going By!

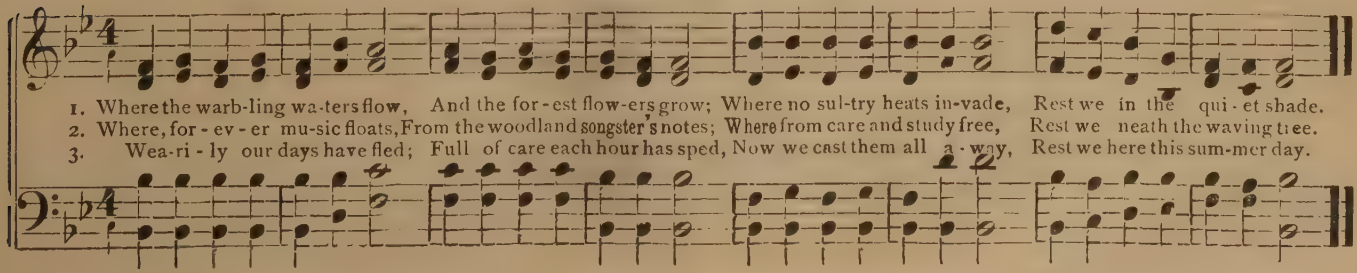
MARIA STRAUB. S. W. STRAUB.


1. How swift the bu - sy mo-ments run, A - gain an - oth - er day's be - gun; All
2. With thank - ful - ness for light of heav'n, And for each pre - cious tal - ent giv'n, A-
3. This day, this day with new-born light, Will bring new pleas - ures and de - light, If
grate - ful for re - turn - ing time, At du - ty I will not re - pine; I'll
wake re - solves re - new'd in power, To spend a - right each pass - ing hour; To
cheer - ful I the way pur - sue, Do glad - ly what is mine to do; I'll
prompt-ly stud - y, work or play, O sure - ly 'tis the wis - est way, For stead-i - ly the
du - ty I'll a - way, a - way, There's nev - er safe - ty in de - lay, For stead-i - ly the
well im-prove the heart and mind, And dare not i - dle, for I find The lit - tle mo - ments

The Time is Going By--Concluded.

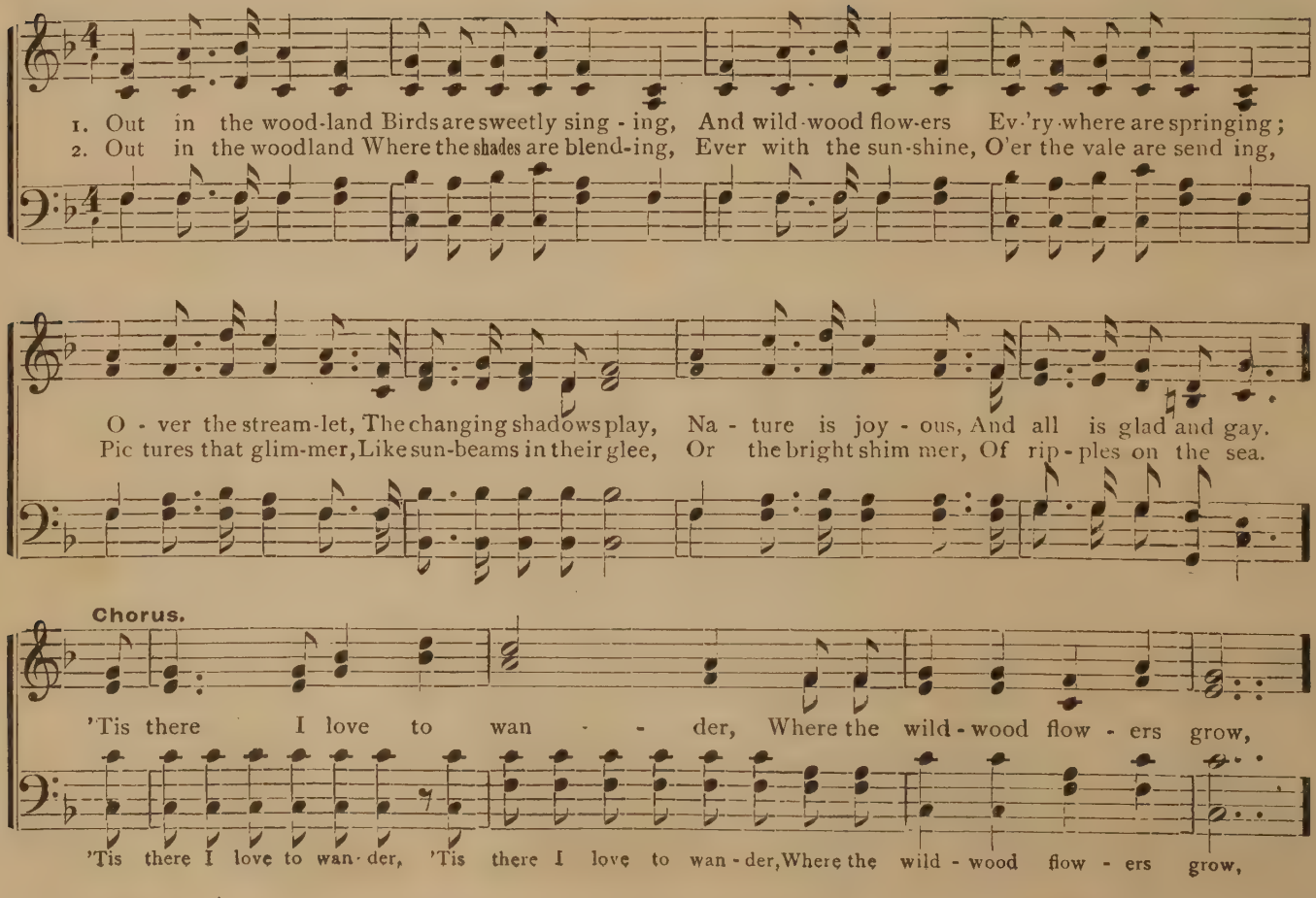

Chorus.
mo-ments fly, The time, the time is go-ing by! The time is go-ing by, The
mo-ments fly, The time, the time is go-ing by! The time is go-ing by, etc.
swift-ly fly, The time, the time is go-ing by! The time is go-ing by, etc.
The time is go-ing, go-ing by, The
time is go-ing by, Ah! stead-i-ly the mo-ments fly, The time is go-ing by!
time is go-ing, go-ing by,

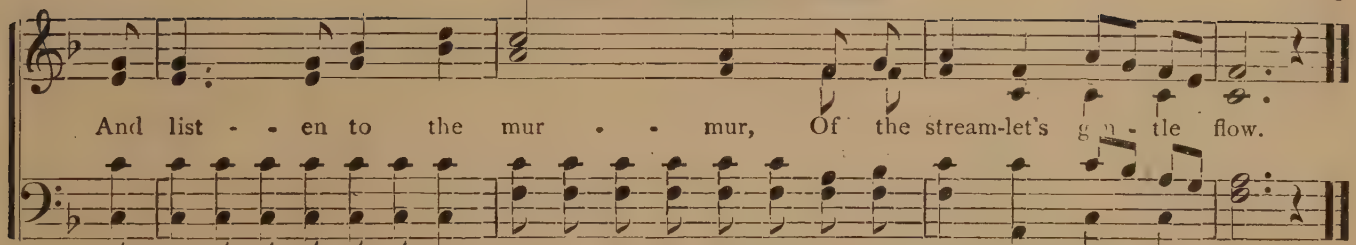
Warbling Waters.


1. Where the warb-ling wa-ters flow, And the for-est flow-ers grow; Where no sul-try heats in-vade, Rest we in the qui-et shade.
2. Where, for-ev-er mu-sic floats, From the woodland songster's notes; Where from care and study free, Rest we neath the waving tree.
3. Wea-ri-ly our days have fled; Full of care each hour has sped, Now we cast them all a-way, Rest we here this sum-mer day.

In the Woodland.

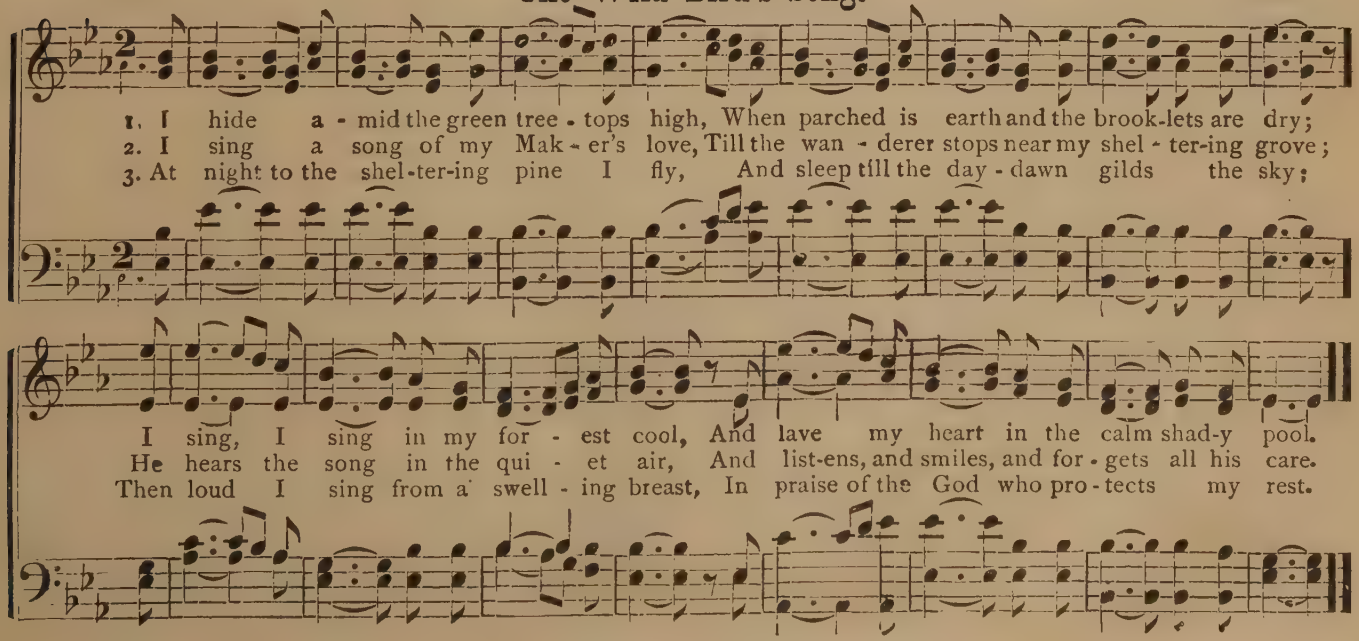
VIOLET E. KING. S. W. STRAUB.


1. Out in the wood-land Birds are sweetly sing - ing, And wild-wood flow-ers Ev-'ry-where are springing;
2. Out in the woodland Where the shades are blend-ing, Ever with the sun-shine, O'er the vale are send ing,
O - ver the stream-let, The changing shadows play, Na - ture is joy - ous, And all is glad and gay.
Pic tures that glim-mer, Like sun-beams in their glee, Or the bright shim mer, Of rip - ples on the sea.
Chorus.
'Tis there I love to wan - - der, Where the wild - wood flow - ers grow,
'Tis there I love to wan-der, 'Tis there I love to wan - der, Where the wild - wood flow - ers grow,


And list - - en to the mur - - mur, Of the stream-let's g - tle flow.
And list - en to the mur-mur, And list - en to the mur - mur, Of the stream - let's gen - tle flow

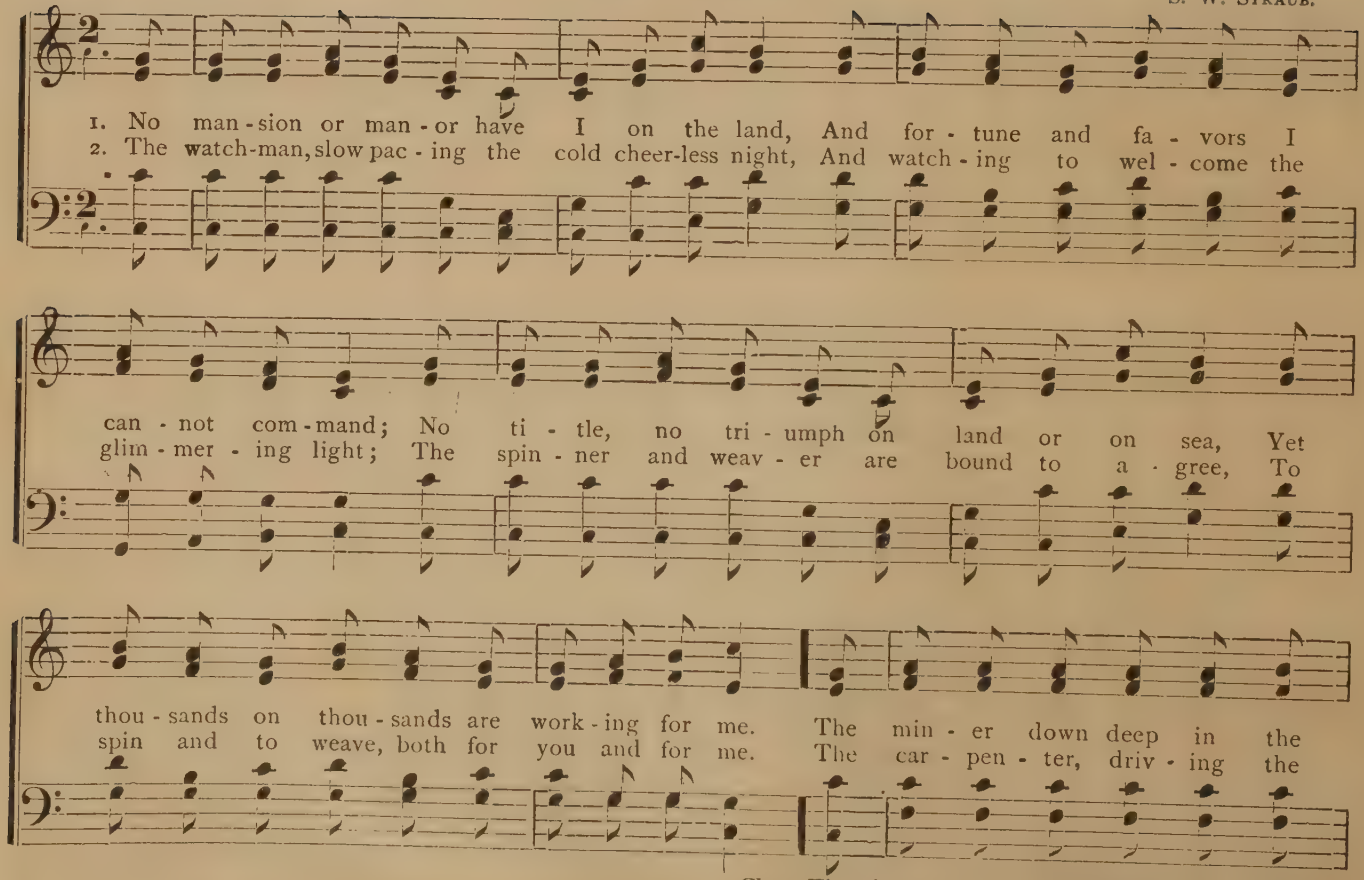
The Wild Bird's Song.

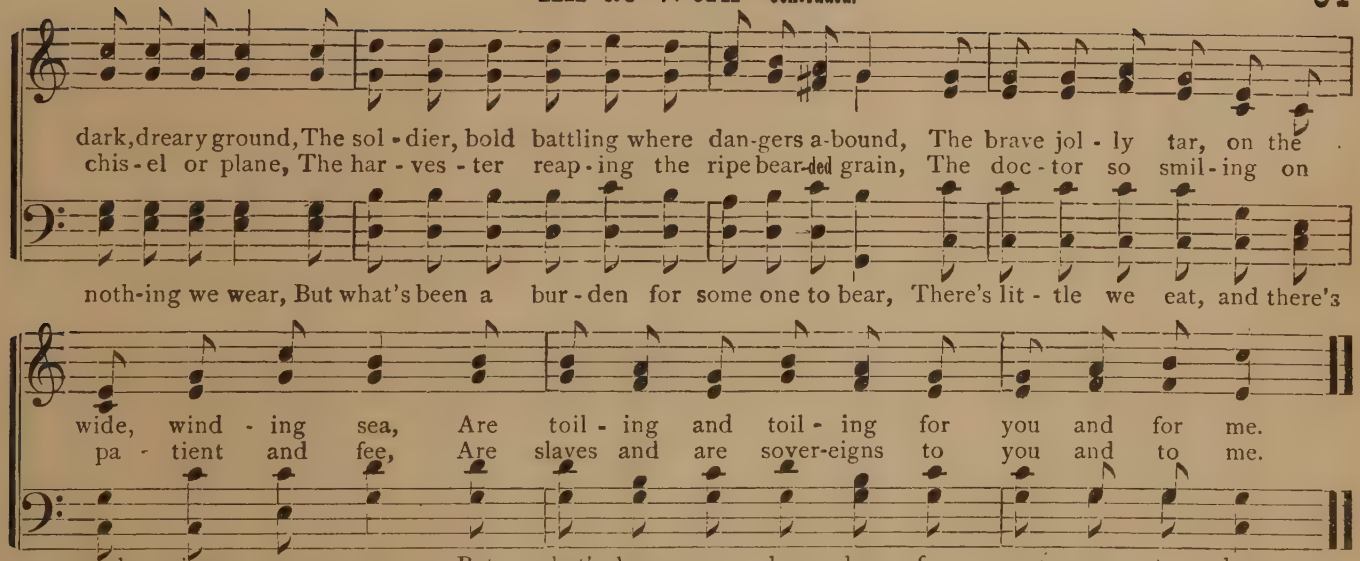
Graziosa. C. M. von Weber.


1. I hide a - mid the green tree - tops high, When parched is earth and the brook-lets are dry;
2. I sing a song of my Mak - er's love, Till the wan - derer stops near my shel - ter-ing grove;
3. At night to the shel-ter-ing pine I fly, And sleep till the day - dawn gilds the sky;
I sing, I sing in my for - est cool, And lave my heart in the calm shad-y pool.
He hears the song in the qui - et air, And list-ens, and smiles, and for - gets all his care.
Then loud I sing from a swell - ing breast, In praise of the God who pro - tects my rest.

All at Work.

L. B. Homan. S. W. Straub.

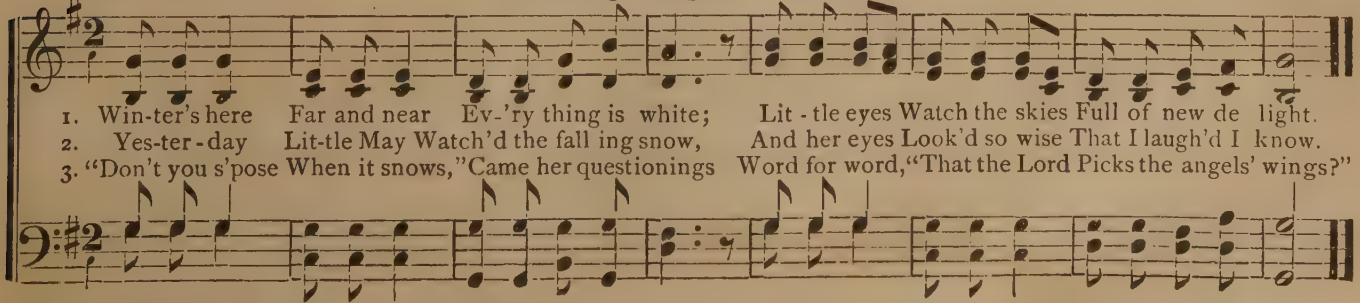

1. No man-sion or man-or have I on the land, And for-tune and fa-vors I
2. The watch-man, slow pac-ing the cold cheer-less night, And watch-ing to wel-come the
can-not com-mand; No ti-tle, no tri-umph on land or on sea, Yet
glim-mer-ing light; The spin-ner and weav-er are bound to a-gree, To
thou-sands on thou-sands are work-ing for me. The min-er down deep in the
spin and to weave, both for you and for me. The car-pen-ter, driv-ing the
Cho.—There's lit-tle we eat, and there's


dark, dreary ground, The sol - dier, bold battling where dan-gers a-bound, The brave jol - ly tar, on the
chis - el or plane, The har - ves - ter reap - ing the ripe bear-ded grain, The doc - tor so smil - ing on
noth-ing we wear, But what's been a bur - den for some one to bear, There's lit - tle we eat, and there's
wide, wind - ing sea, Are toil - ing and toil - ing for you and for me.
pa - tient and fee, Are slaves and are sover-eigns to you and to me.
noth - ing we wear, But what's been a bur - den for some one to bear.

EBEN E. REXFORD.

Picking Angels' Wings.

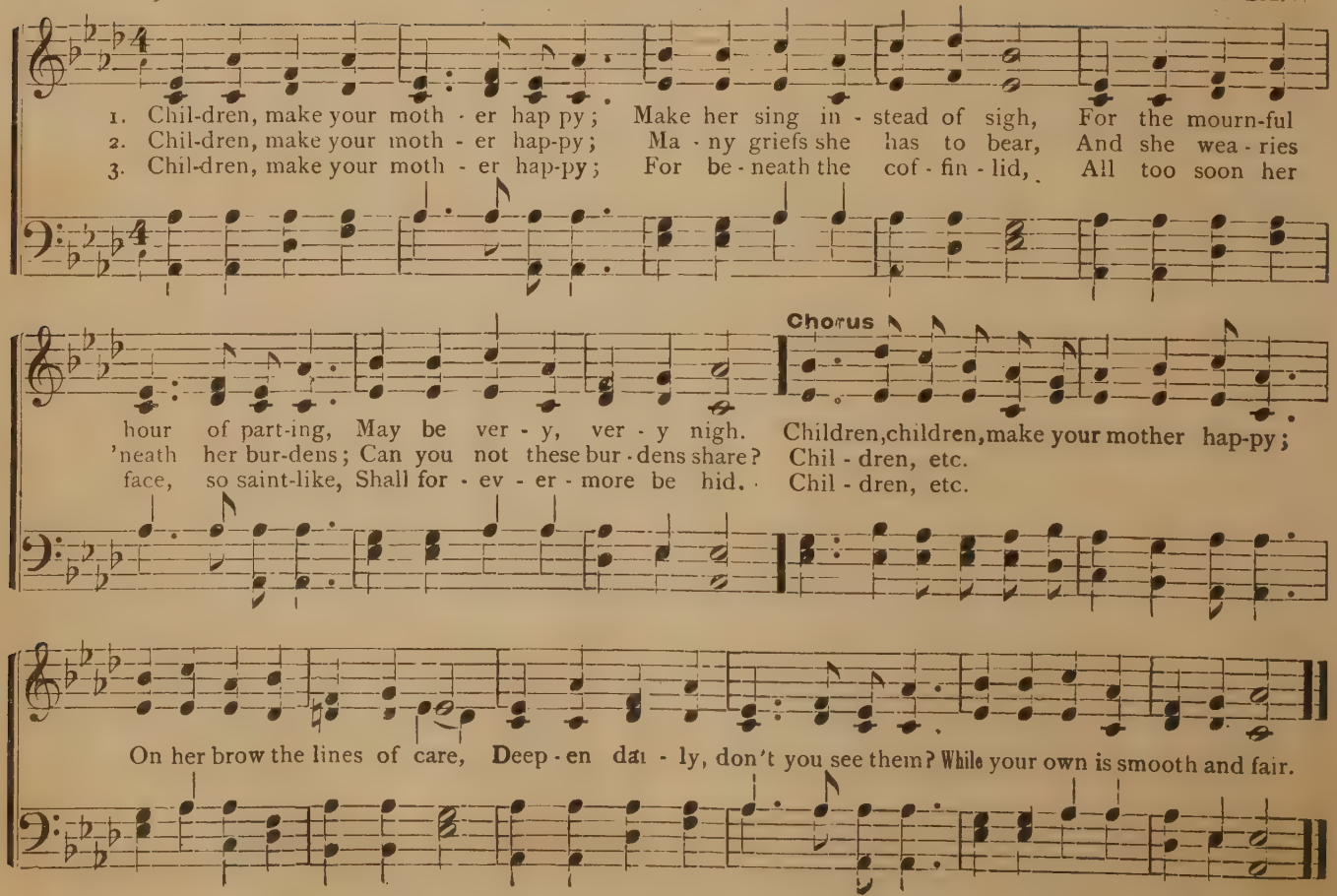
S. W. S.


1. Win-ter's here Far and near Ev-'ry thing is white; Lit - tle eyes Watch the skies Full of new de light.
2. Yes-ter - day Lit-tle May Watch'd the fall ing snow, And her eyes Look'd so wise That I laugh'd I know.
3. "Don't you s'pose When it snows," Came her questionings Word for word, "That the Lord Picks the angels' wings?"

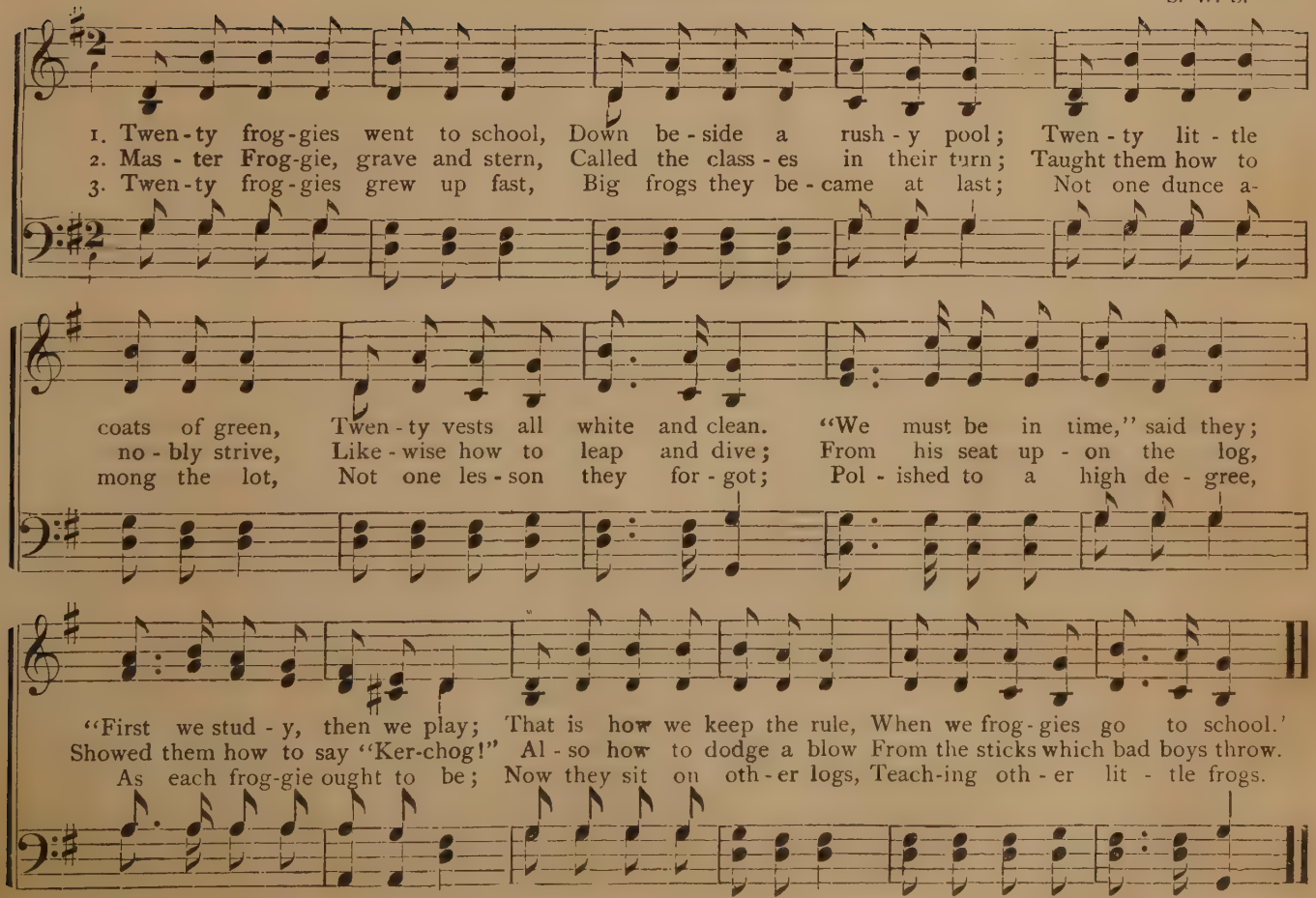
Make Your Mother Happy.

Slowly.

S. W Straub.

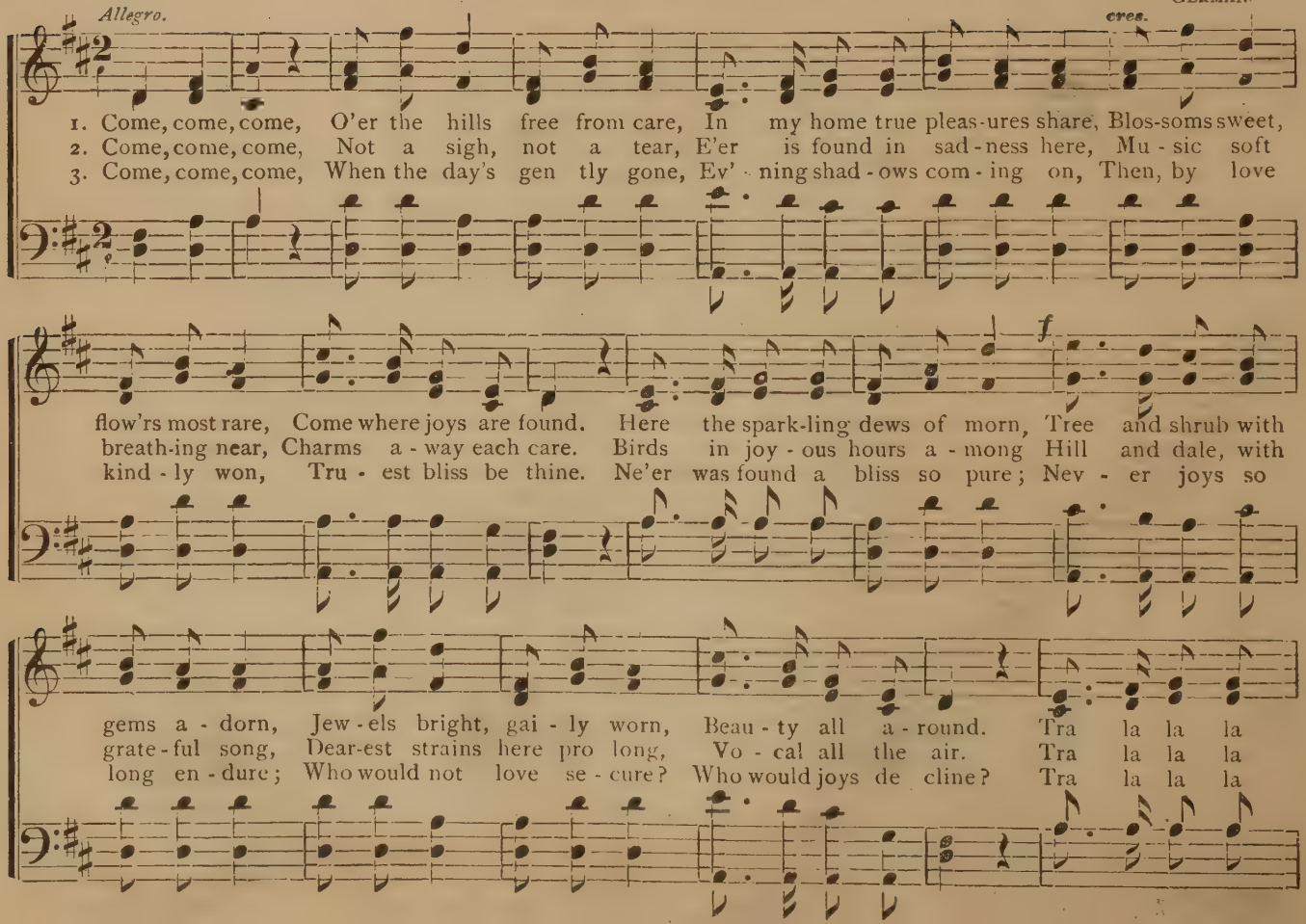

1. Chil-dren, make your moth - er hap py; Make her sing in - stead of sigh, For the mourn-ful
2. Chil-dren, make your moth - er hap-py; Ma - ny griefs she has to bear, And she wea - ries
3. Chil-dren, make your moth - er hap-py; For be - neath the cof - fin - lid, All too soon her
hour of part-ing, May be ver - y, ver - y nigh.
'neath her bur-dens; Can you not these bur - dens share?
face, so saint-like, Shall for - ev - er - more be hid.
Chorus
Children, children, make your mother hap-py;
Chil - dren, etc.
Chil - dren, etc.
On her brow the lines of care, Deep - en dai - ly, don't you see them? While your own is smooth and fair.

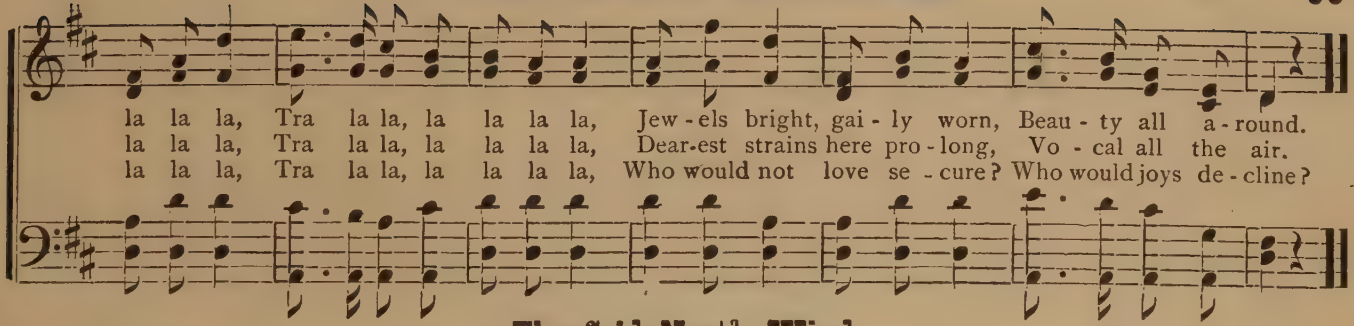
S. W. S.


1. Twen-ty frog-gies went to school, Down be-side a rush-y pool; Twen-ty lit-tle
2. Mas-ter Frog-gie, grave and stern, Called the class-es in their turn; Taught them how to
3. Twen-ty frog-gies grew up fast, Big frogs they be-came at last; Not one dunce a-
coats of green, Twen-ty vests all white and clean. "We must be in time," said they;
no-bly strive, Like-wise how to leap and dive; From his seat up-on the log,
mong the lot, Not one les-son they for-got; Pol-ished to a high de-gree,
"First we stud-y, then we play; That is how we keep the rule, When we frog-gies go to school.'
Showed them how to say "Ker-chog!" Al-so how to dodge a blow From the sticks which bad boys throw.
As each frog-gie ought to be; Now they sit on oth-er logs, Teach-ing oth-er lit-tle frogs.

Mountain Maid's Invitation.

GERMAN.

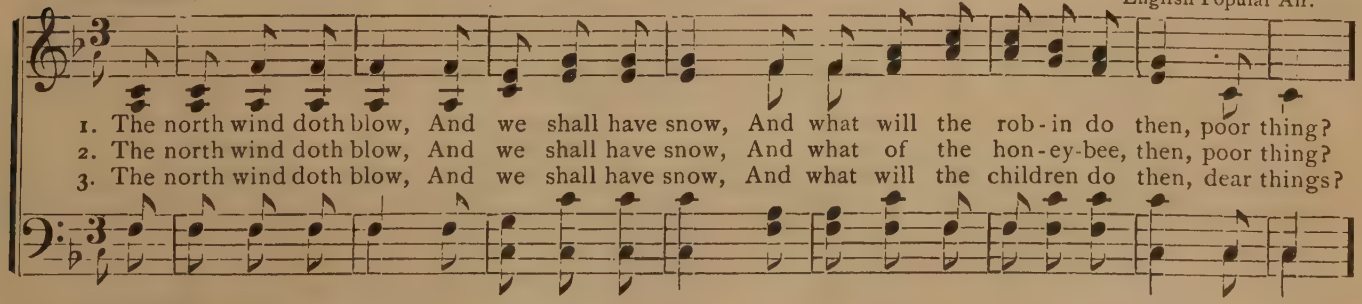

Allegro.
cres.
1. Come, come, come, O'er the hills free from care, In my home true pleas-ures share, Blos-soms sweet,
2. Come, come, come, Not a sigh, not a tear, E'er is found in sad-ness here, Mu-sic soft
3. Come, come, come, When the day's gen tly gone, Ev'-ning shad-ows com-ing on, Then, by love
f
flow'rs most rare, Come where joys are found. Here the spark-ling dews of morn, Tree and shrub with
breath-ing near, Charms a-way each care. Birds in joy-ous hours a-mong Hill and dale, with
kind-ly won, Tru-est bliss be thine. Ne'er was found a bliss so pure; Nev-er joys so
gems a-dorn, Jew-els bright, gai-ly worn, Beau-ty all a-round. Tra la la la
grate-ful song, Dear-est strains here pro long, Vo-cal all the air. Tra la la la
long en-dure; Who would not love se-cure? Who would joys de cline? Tra la la la


la la la, Tra la la, la la la la, Jew-els bright, gai-ly worn, Beau-ty all a-round.
la la la, Tra la la, la la la la, Dear-est strains here pro-long, Vo-cal all the air.
la la la, Tra la la, la la la la, Who would not love se-cure? Who would joys de-cline?

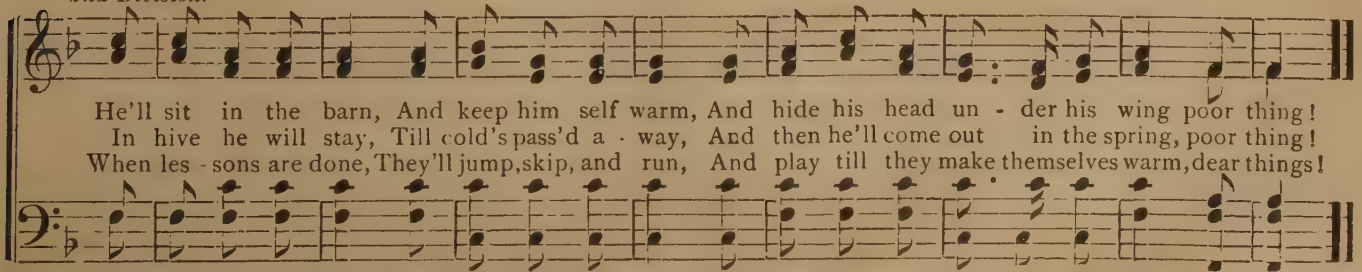
The Cold North Wind.

1st Division.

English Popular Air.

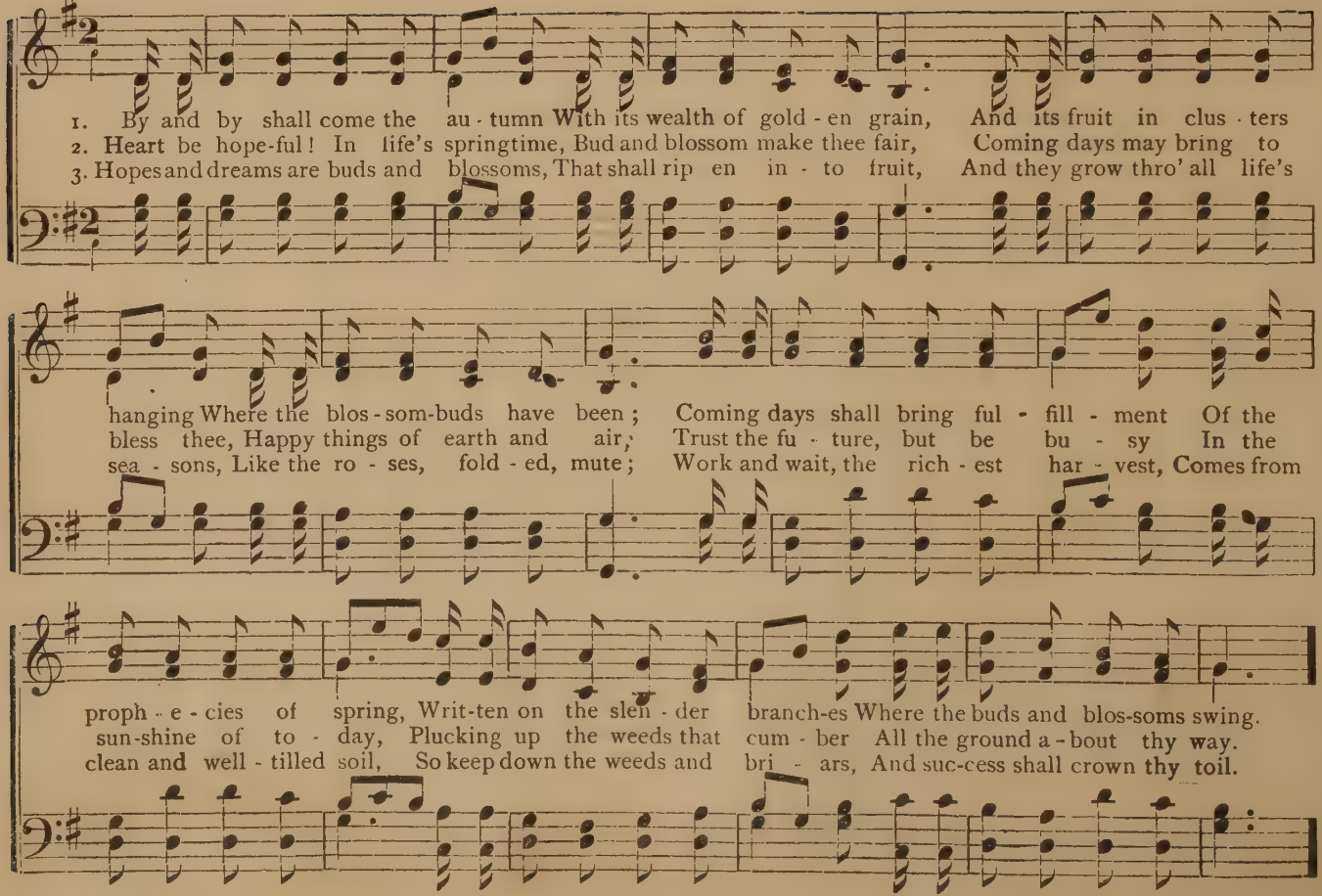

1. The north wind doth blow, And we shall have snow, And what will the rob-in do then, poor thing?
2. The north wind doth blow, And we shall have snow, And what of the hon-ey-bee, then, poor thing?
3. The north wind doth blow, And we shall have snow, And what will the children do then, dear things?

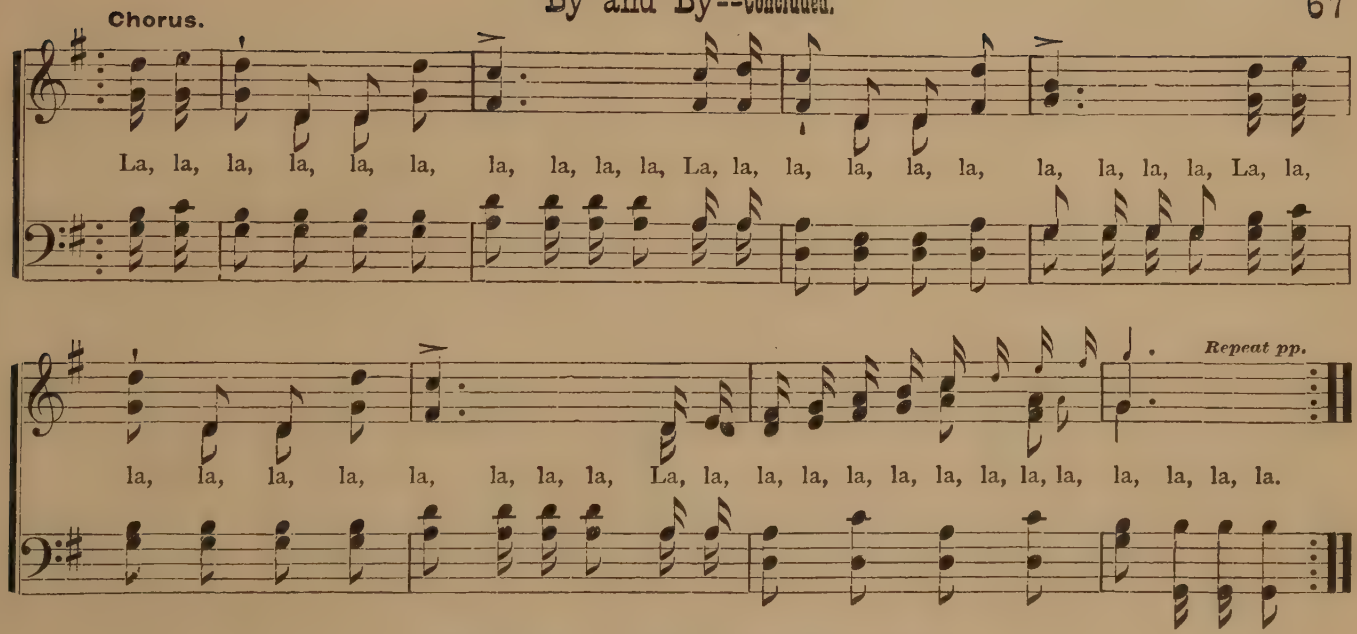
2nd Division.


He'll sit in the barn, And keep him self warm, And hide his head un-der his wing poor thing!
In hive he will stay, Till cold's pass'd a-way, And then he'll come out in the spring, poor thing!
When les-sons are done, They'll jump, skip, and run, And play till they make themselves warm, dear things!

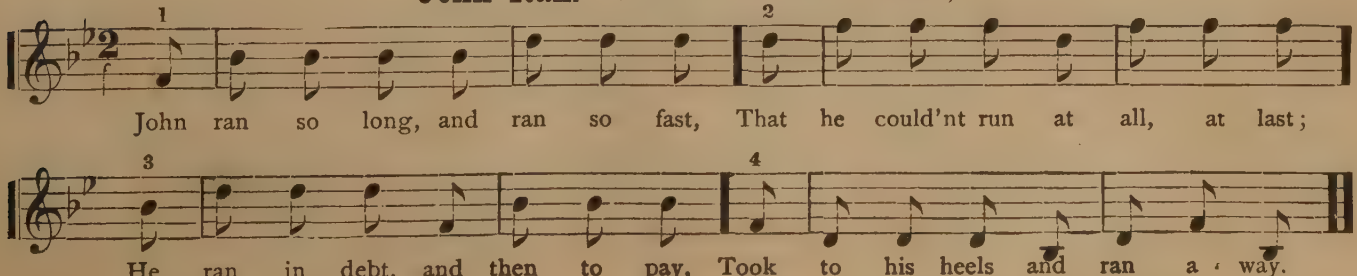
By and By.

EBEN E. REXFORD. S. W. STRAUB.


1. By and by shall come the au - tumn With its wealth of gold - en grain, And its fruit in clus - ters
2. Heart be hope-ful! In life's springtime, Bud and blossom make thee fair, Coming days may bring to
3. Hopes and dreams are buds and blossoms, That shall rip en in - to fruit, And they grow thro' all life's
hanging Where the blos - som-buds have been; Coming days shall bring ful - fill - ment Of the
bless thee, Happy things of earth and air; Trust the fu - ture, but be bu - sy In the
sea - sons, Like the ro - ses, fold - ed, mute; Work and wait, the rich - est har - vest, Comes from
proph - e - cies of spring, Writ-ten on the slen - der branch-es Where the buds and blos-soms swing.
sun-shine of to - day, Plucking up the weeds that cum - ber All the ground a - bout thy way.
clean and well - tilled soil, So keep down the weeds and bri - ars, And suc-cess shall crown thy toil.

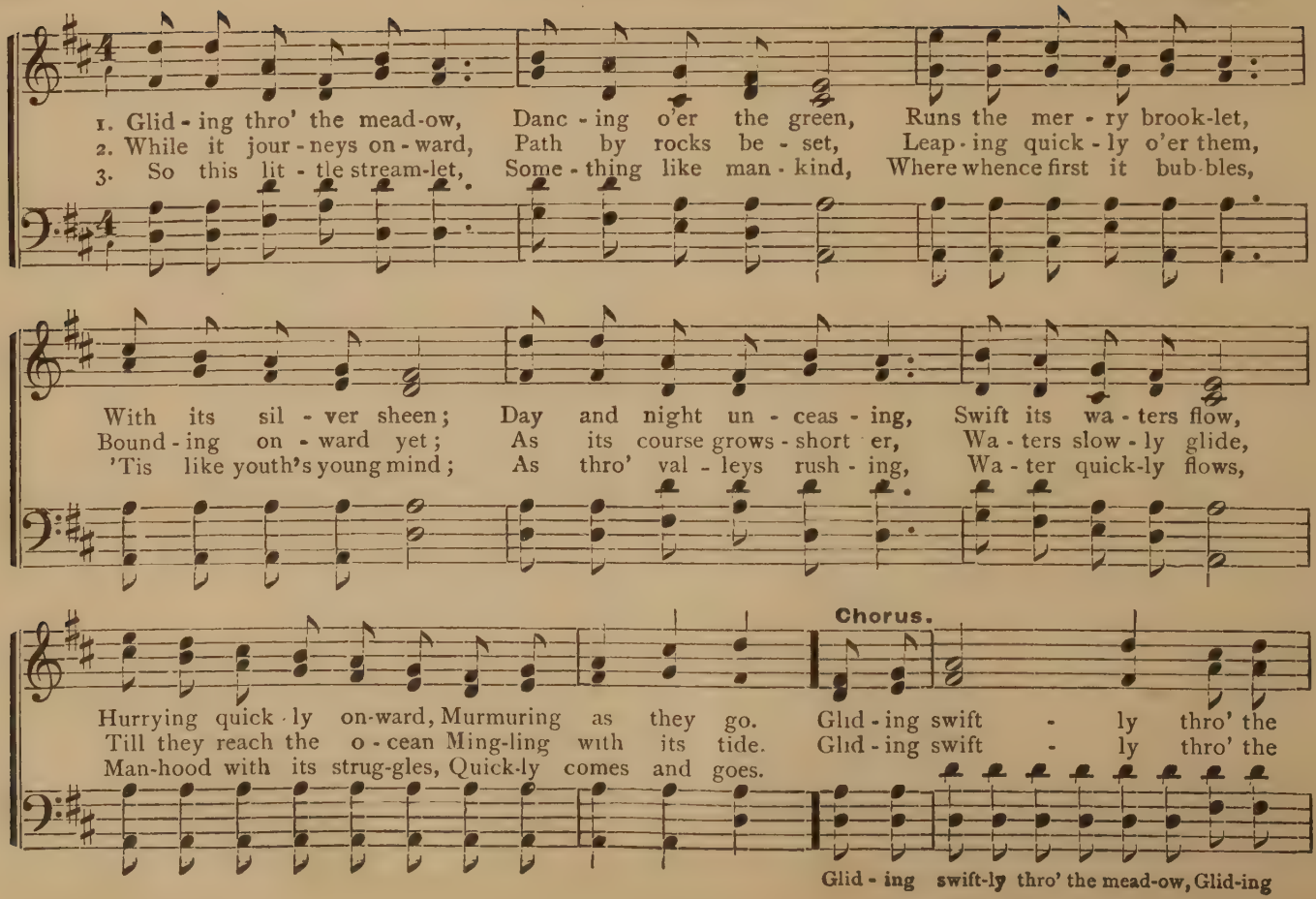


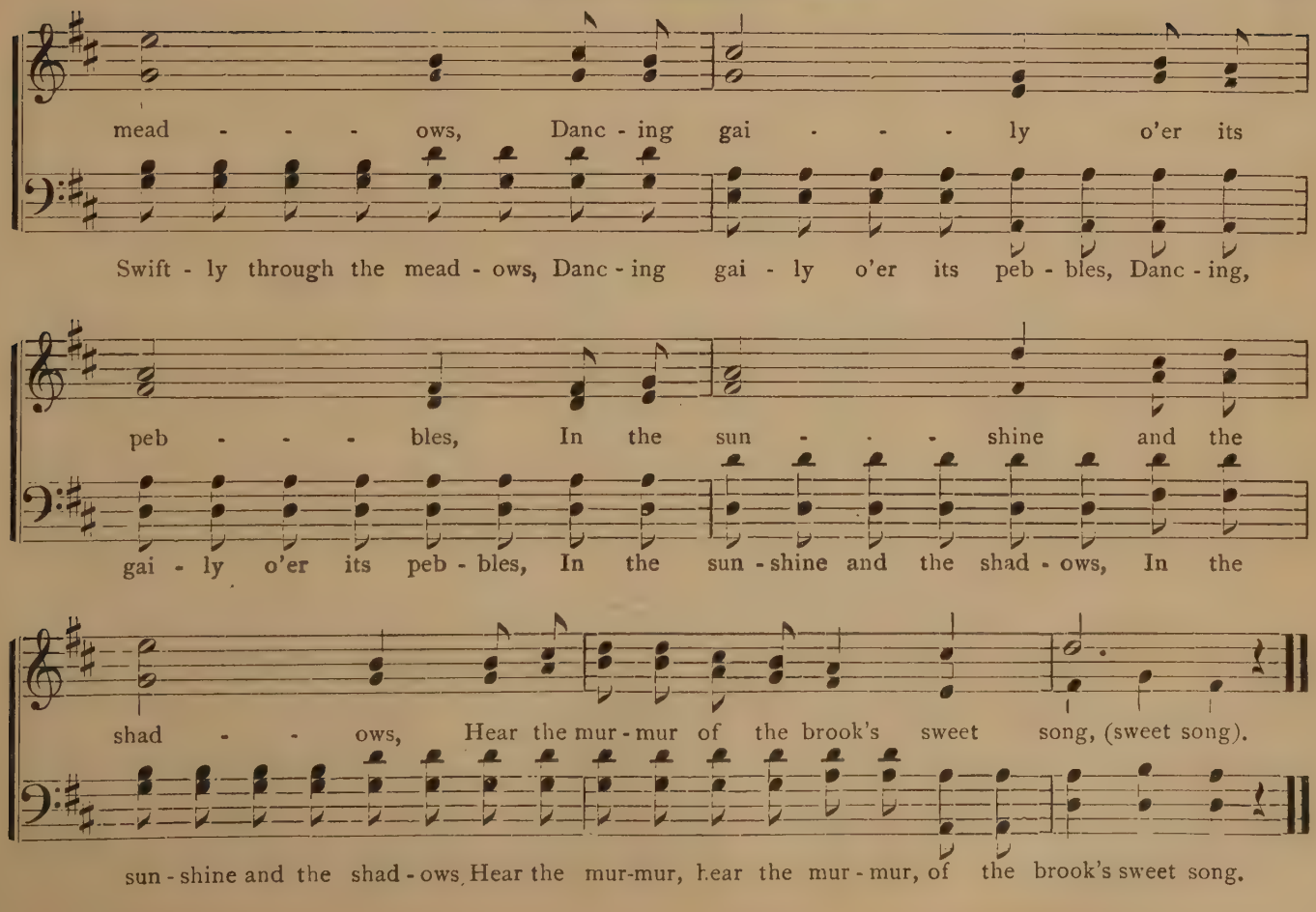
John Ran. (Round in Four Parts.)


1
2
John ran so long, and ran so fast, That he could'nt run at all, at last;
3
4
He ran in debt, and then to pay, Took to his heels and ran a - way.

The Little Streamlet.

HAROLD B. ADAMS.

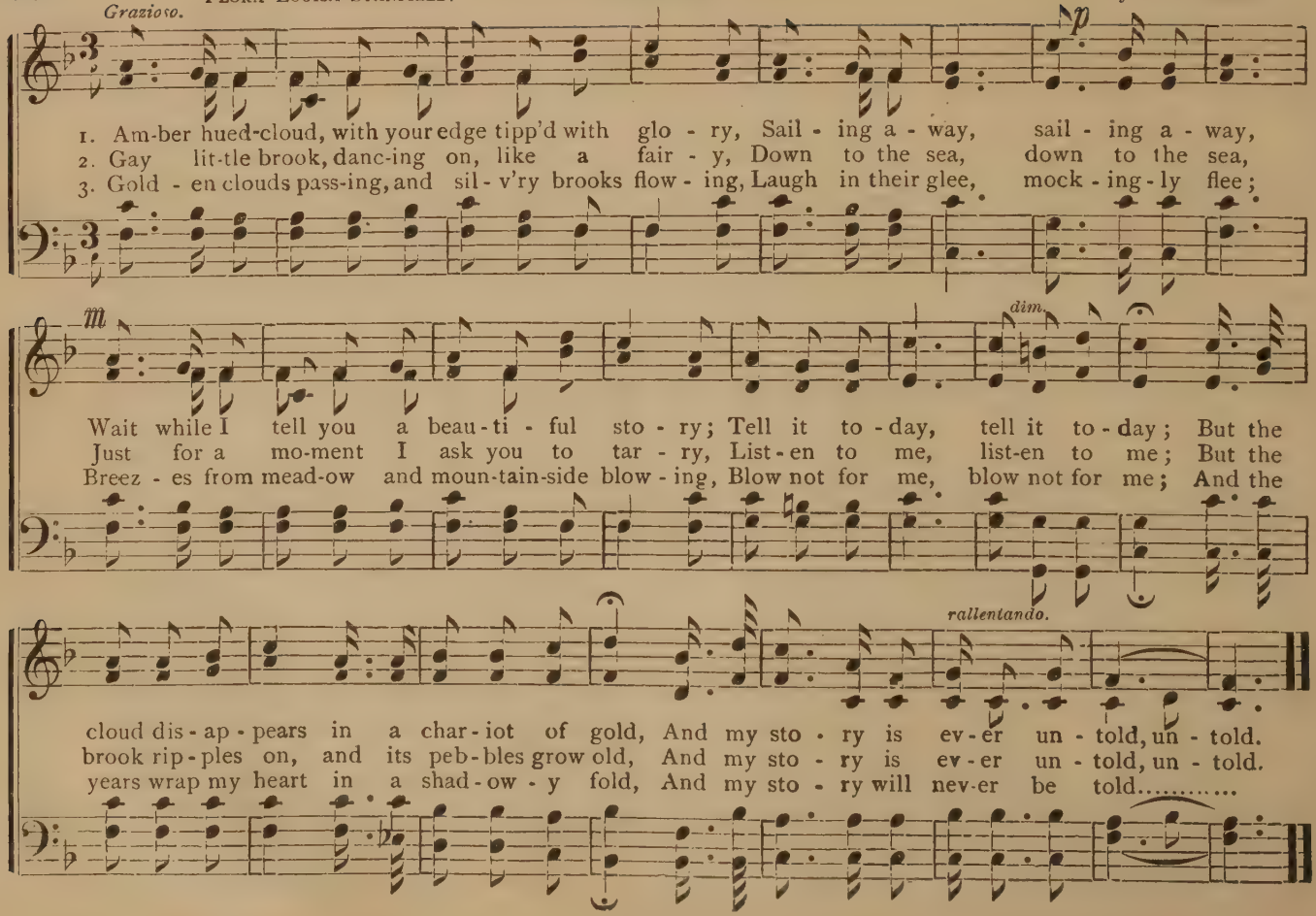

1. Glid - ing thro' the mead-ow, Danc - ing o'er the green, Runs the mer - ry brook-let,
2. While it jour - neys on - ward, Path by rocks be - set, Leap - ing quick - ly o'er them,
3. So this lit - tle stream-let, Some - thing like man - kind, Where whence first it bub-bles,
With its sil - ver sheen; Day and night un - ceas - ing, Swift its wa - ters flow,
Bound - ing on - ward yet; As its course grows - short er, Wa - ters slow - ly glide,
'Tis like youth's young mind; As thro' val - leys rush - ing, Wa - ter quick-ly flows,
Chorus.
Hurrying quick - ly on-ward, Murmuring as they go. Glid - ing swift - ly thro' the
Till they reach the o - cean Ming-ling with its tide. Glid - ing swift - ly thro' the
Man-hood with its strug-gles, Quick-ly comes and goes.
Glid - ing swift-ly thro' the mead-ow, Glid-ing


mead - - - ows, Danc - ing gai - - - ly o'er its
Swift - ly through the mead - ows, Danc - ing gai - ly o'er its peb - bles, Danc - ing,
peb - - - bles, In the sun - - - shine and the
gai - ly o'er its peb - bles, In the sun - shine and the shad - ows, In the
shad - - ows, Hear the mur - mur of the brook's sweet song, (sweet song).
sun - shine and the shad - ows, Hear the mur-mur, hear the mur - mur, of the brook's sweet song.

Untold.

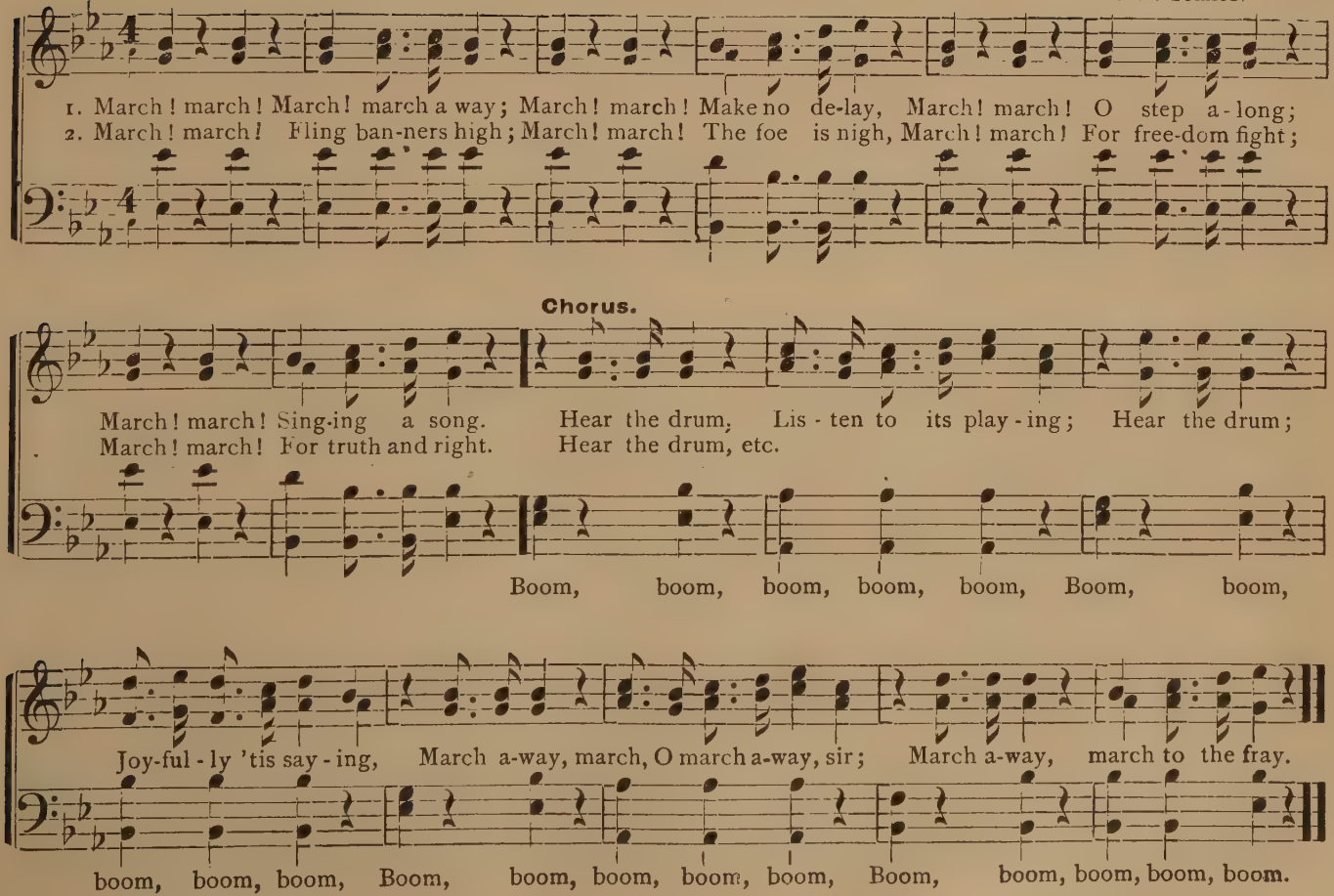
FLORA LOUISA STANFIELD. J. W. RUGGLES

Grazioso.


p
1. Am-ber hued-cloud, with your edge tipp'd with glo - ry, Sail - ing a - way, sail - ing a - way,
2. Gay lit-tle brook, danc-ing on, like a fair - y, Down to the sea, down to the sea,
3. Gold - en clouds pass-ing, and sil - v'ry brooks flow - ing, Laugh in their glee, mock - ing - ly flee;
m
dim.
Wait while I tell you a beau - ti - ful sto - ry; Tell it to - day, tell it to - day; But the
Just for a mo-ment I ask you to tar - ry, List-en to me, list-en to me; But the
Breez - es from mead-ow and moun-tain-side blow - ing, Blow not for me, blow not for me; And the
rallentando.
cloud dis - ap - pears in a char - iot of gold, And my sto - ry is ev - er un - told, un - told.
brook rip - ples on, and its peb - bles grow old, And my sto - ry is ev - er un - told, un - told.
years wrap my heart in a shad - ow - y fold, And my sto - ry will nev - er be told.....

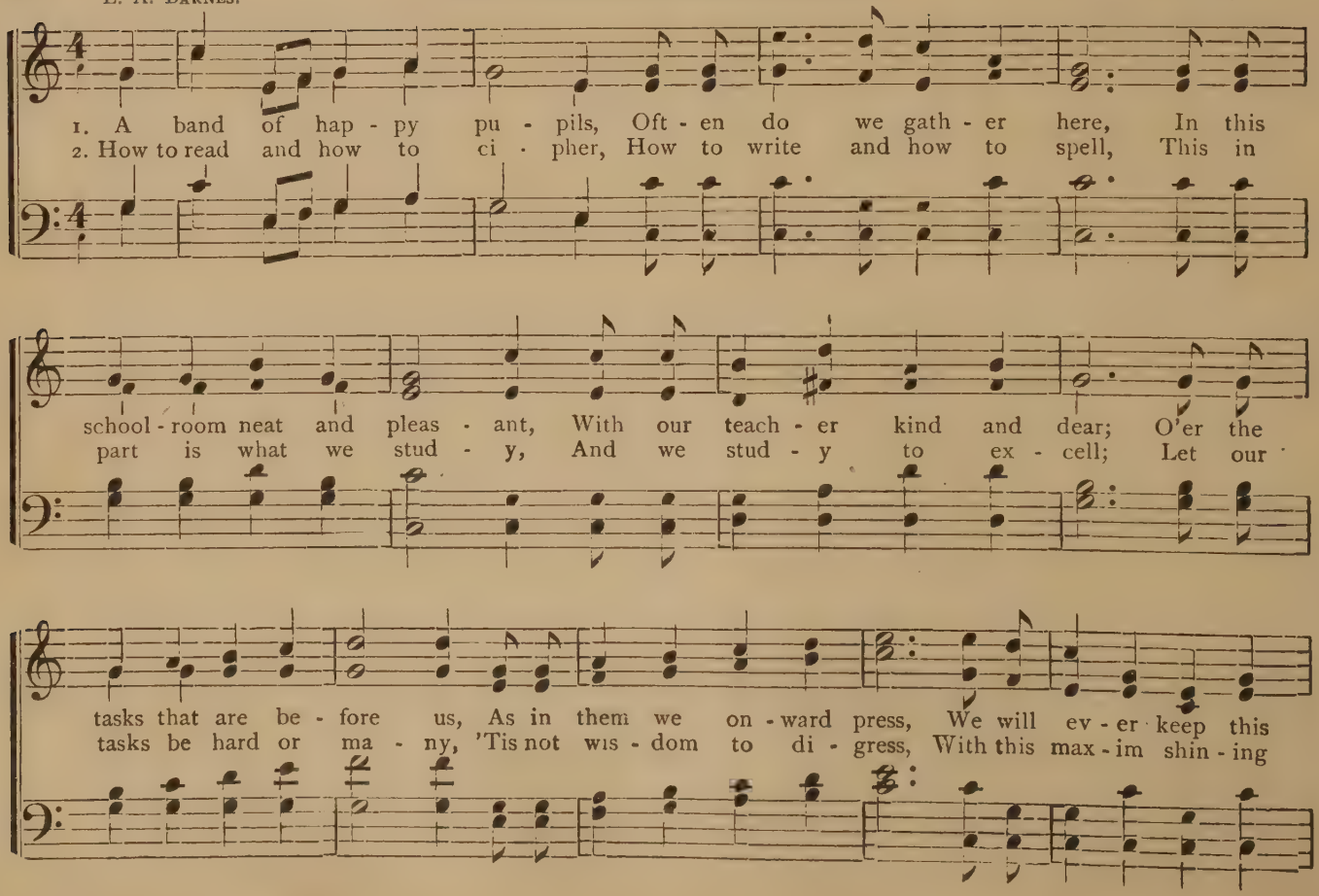
March Away!

S. W. Straub.


1. March! march! March! march a way; March! march! Make no de-lay, March! march! O step a-long;
2. March! march! Fling ban-ners high; March! march! The foe is nigh, March! march! For free-dom fight;
Chorus.
March! march! Sing-ing a song. Hear the drum, Lis-ten to its play-ing; Hear the drum;
March! march! For truth and right. Hear the drum, etc.
Boom, boom, boom, boom, boom, Boom, boom,
Joy-ful-ly 'tis say-ing, March a-way, march, O march a-way, sir; March a-way, march to the fray.
boom, boom, boom, Boom, boom, boom, boom, boom, Boom, boom, boom, boom, boom.

Perseverance Brings Success.

E. A. Barnes. Frank M. Davis.


1. A band of hap - py pu - pils, Oft - en do we gath - er here, In this
2. How to read and how to ci - pher, How to write and how to spell, This in
school - room neat and pleas - ant, With our teach - er kind and dear; O'er the
part is what we stud - y, And we stud - y to ex - cell; Let our
tasks that are be - fore us, As in them we on - ward press, We will ev - er keep this
tasks be hard or ma - ny, 'Tis not wis - dom to di - gress, With this max - im shin - ing

Chorus.

max - im, Per - se - ver - ance brings suc - cess. Per - se - ver - ance brings suc - cess, Per - se-
o'er them, Per - se - ver - ance brings suc - cess. Per - se - ver - ance, etc,

ver - ance brings suc-cess, We will ev - er keep this max - im, Per - se - ver - ance brings suc - cess.

Up Yonder on the Mountain.

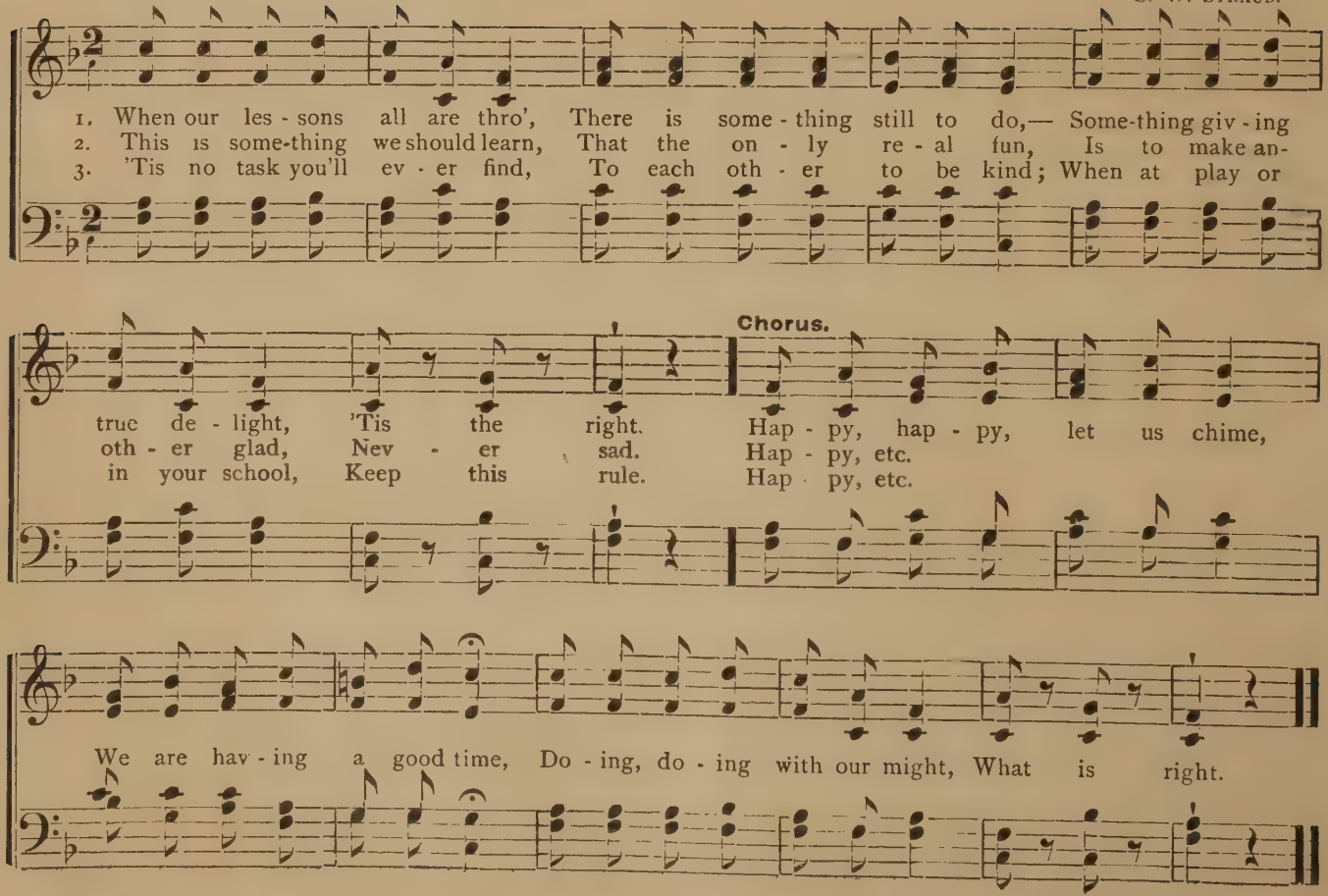
Andantino. REINECKE.

1. Up yon - der on the moun-tain, There stands a house so high, And from it ev - 'ry morn-ing,
2. Had I the wild dove's pin-ions, I'd fly thro' all the land, To seek my lit - tle broth er,
3. A pret - ty house I'd build me, All of the clo - ver green; I'd roof it o'er with box-wood,
4. And when the house was fin - ish'd, I wish from heav'n a - bove, A lit - tle, lit - tle ba - by,

Two tur - tle doves do fly, And from it ev - 'ry morn-ing, Two tur - tle doves do fly.
And take him by the hand, To seek my lit - tle broth-er, And take him by the hand.
And flow'rs of gold - en sheen, I'd roof it o'er with box-wood, And flow'rs of gold - en sheen.
To be my tur - tle dove, A lit - tle, lit - tle ba - by, To be my tur - tle dove.

Doing What Is Right.

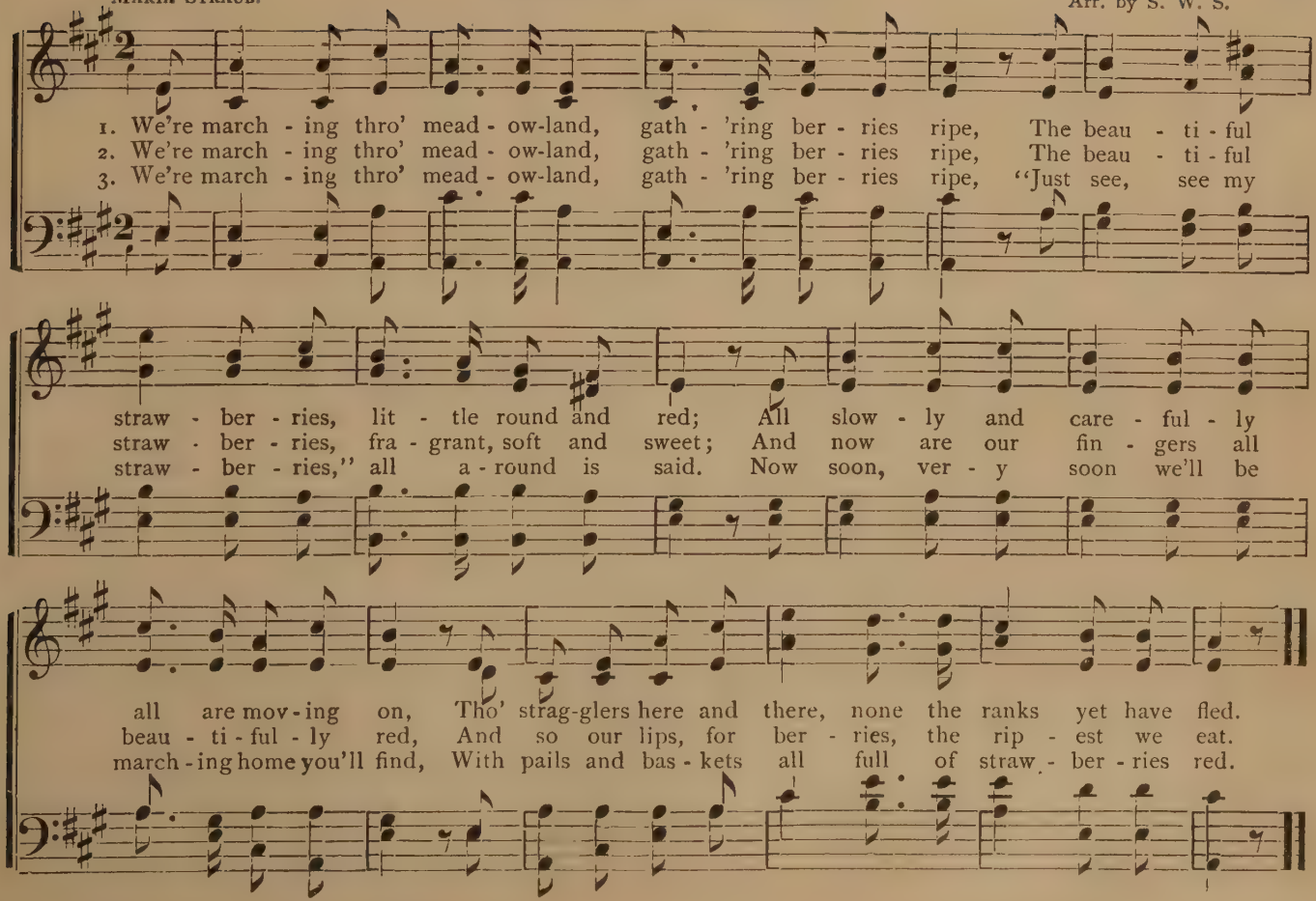
MARIA STRAUB. S. W. STRAUB.


1. When our les - sons all are thro', There is some - thing still to do,— Some-thing giv - ing
2. This is some-thing we should learn, That the on - ly re - al fun, Is to make an-
3. 'Tis no task you'll ev - er find, To each oth - er to be kind; When at play or
true de - light, 'Tis the right.
oth - er glad, Nev - er sad.
in your school, Keep this rule.
Chorus.
Hap - py, hap - py, let us chime,
Hap - py, etc.
Hap - py, etc.
We are hav - ing a good time, Do - ing, do - ing with our might, What is right.

Gathering Strawberries.

MARIA STRAUB.

Arr. by S. W. S.

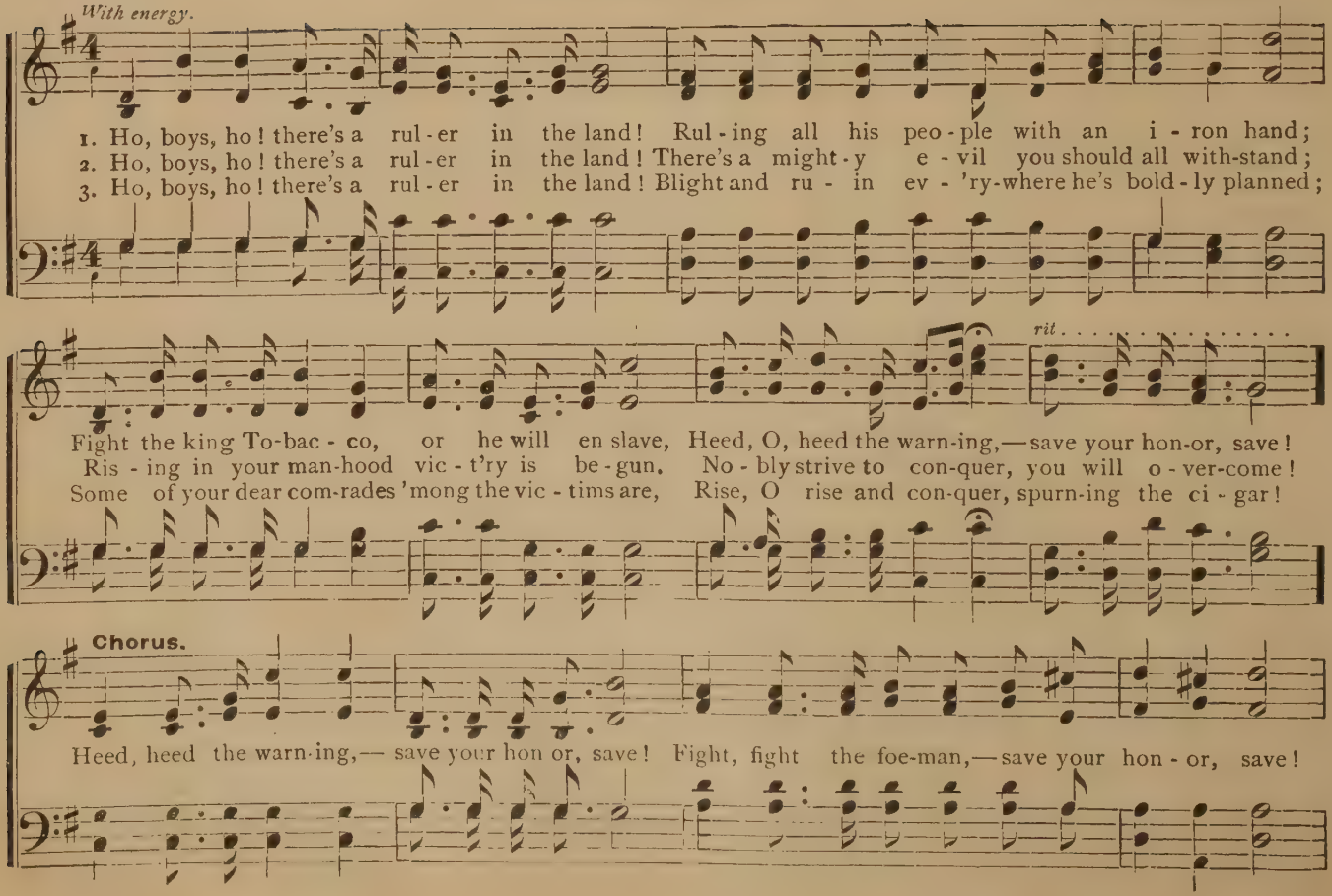

1. We're march - ing thro' mead - ow-land, gath - 'ring ber - ries ripe, The beau - ti - ful
2. We're march - ing thro' mead - ow-land, gath - 'ring ber - ries ripe, The beau - ti - ful
3. We're march - ing thro' mead - ow-land, gath - 'ring ber - ries ripe, "Just see, see my
straw - ber - ries, lit - tle round and red; All slow - ly and care - ful - ly
straw - ber - ries, fra - grant, soft and sweet; And now are our fin - gers all
straw - ber - ries," all a - round is said. Now soon, ver - y soon we'll be
all are mov - ing on, Tho' strag-glers here and there, none the ranks yet have fled.
beau - ti - ful - ly red, And so our lips, for ber - ries, the rip - est we eat.
march - ing home you'll find, With pails and bas - kets all full of straw - ber - ries red.

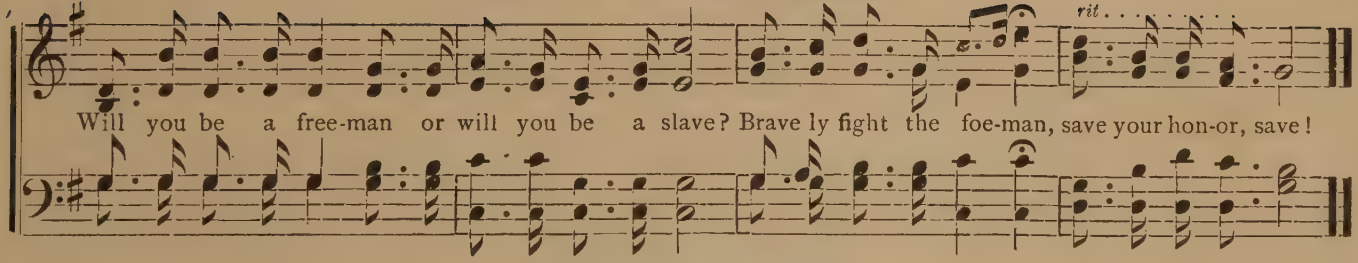
Save Your Honor!

M S.

W. F. WERSCHKUL.

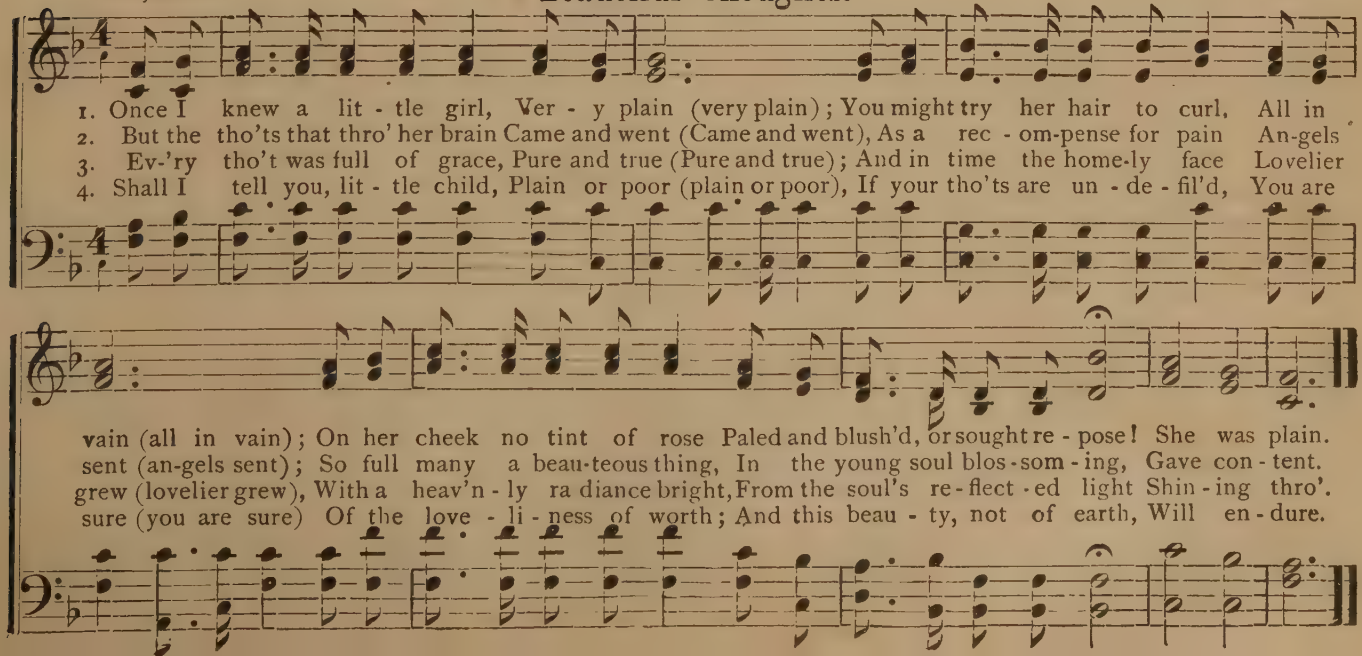
With energy.


1. Ho, boys, ho! there's a rul-er in the land! Rul-ing all his peo-ple with an i-ron hand;
2. Ho, boys, ho! there's a rul-er in the land! There's a might-y e-vil you should all with-stand;
3. Ho, boys, ho! there's a rul-er in the land! Blight and ru-in ev-'ry-where he's bold-ly planned;
rit.
Fight the king To-bac-co, or he will en slave, Heed, O, heed the warn-ing,—save your hon-or, save!
Ris-ing in your man-hood vic-t'ry is be-gun, No-bly strive to con-quer, you will o-ver-come!
Some of your dear com-rades 'mong the vic-tims are, Rise, O rise and con-quer, spurn-ing the ci-gar!
Chorus.
Heed, heed the warn-ing,— save your hon or, save! Fight, fight the foe-man,—save your hon-or, save!



Beautiful Thoughts.

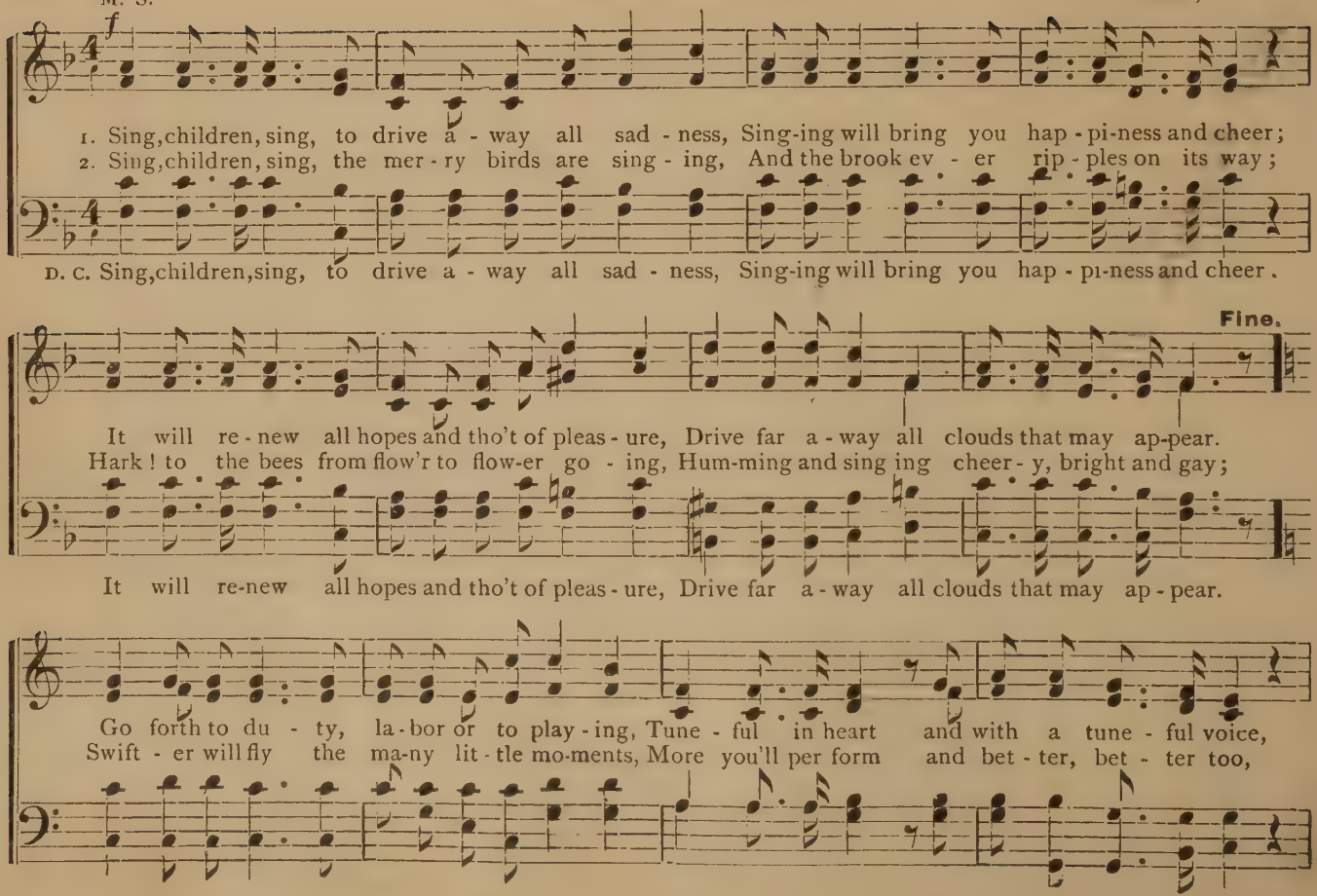
Anonymous. R. B. Frary.


1. Once I knew a lit - tle girl, Ver - y plain (very plain); You might try her hair to curl, All in vain (all in vain); On her cheek no tint of rose Paled and blush'd, or sought re - pose! She was plain.
2. But the tho'ts that thro' her brain Came and went (Came and went), As a rec - om-pense for pain An-gels sent (an-gels sent); So full many a beau-teous thing, In the young soul blos - som - ing, Gave con - tent.
3. Ev-'ry tho't was full of grace, Pure and true (Pure and true); And in time the home-ly face Lovelier grew (lovelier grew), With a heav'n - ly ra diance bright, From the soul's re - flect - ed light Shin - ing thro'.
4. Shall I tell you, lit - tle child, Plain or poor (plain or poor), If your tho'ts are un - de - fil'd, You are sure (you are sure) Of the love - li - ness of worth; And this beau - ty, not of earth, Will en - dure.

Sing, Children, Sing!

M. S.

H. Russell, arr.


f
1. Sing, children, sing, to drive a - way all sad - ness, Sing-ing will bring you hap - pi-ness and cheer;
2. Sing, children, sing, the mer - ry birds are sing - ing, And the brook ev - er rip - ples on its way;
D. C. Sing, children, sing, to drive a - way all sad - ness, Sing-ing will bring you hap - pi-ness and cheer.
Fine.
It will re - new all hopes and tho't of pleas - ure, Drive far a - way all clouds that may ap-pear.
Hark! to the bees from flow'r to flow-er go - ing, Hum-ming and sing ing cheer - y, bright and gay;
It will re-new all hopes and tho't of pleas - ure, Drive far a - way all clouds that may ap - pear.
Go forth to du - ty, la - bor or to play - ing, Tune - ful in heart and with a tune - ful voice,
Swift - er will fly the ma-ny lit - tle mo-ments, More you'll per form and bet - ter, bet - ter too,

D. C.

Then you'll not feel like fret-ting or com plain-ing, And what you may do shall be done as if from choice.
When you the heart keep ver-y light and cheer-ful, Then sing, children, sing, this will sure-ly help you through.

The Little Robin.

W. F. Werschkul.

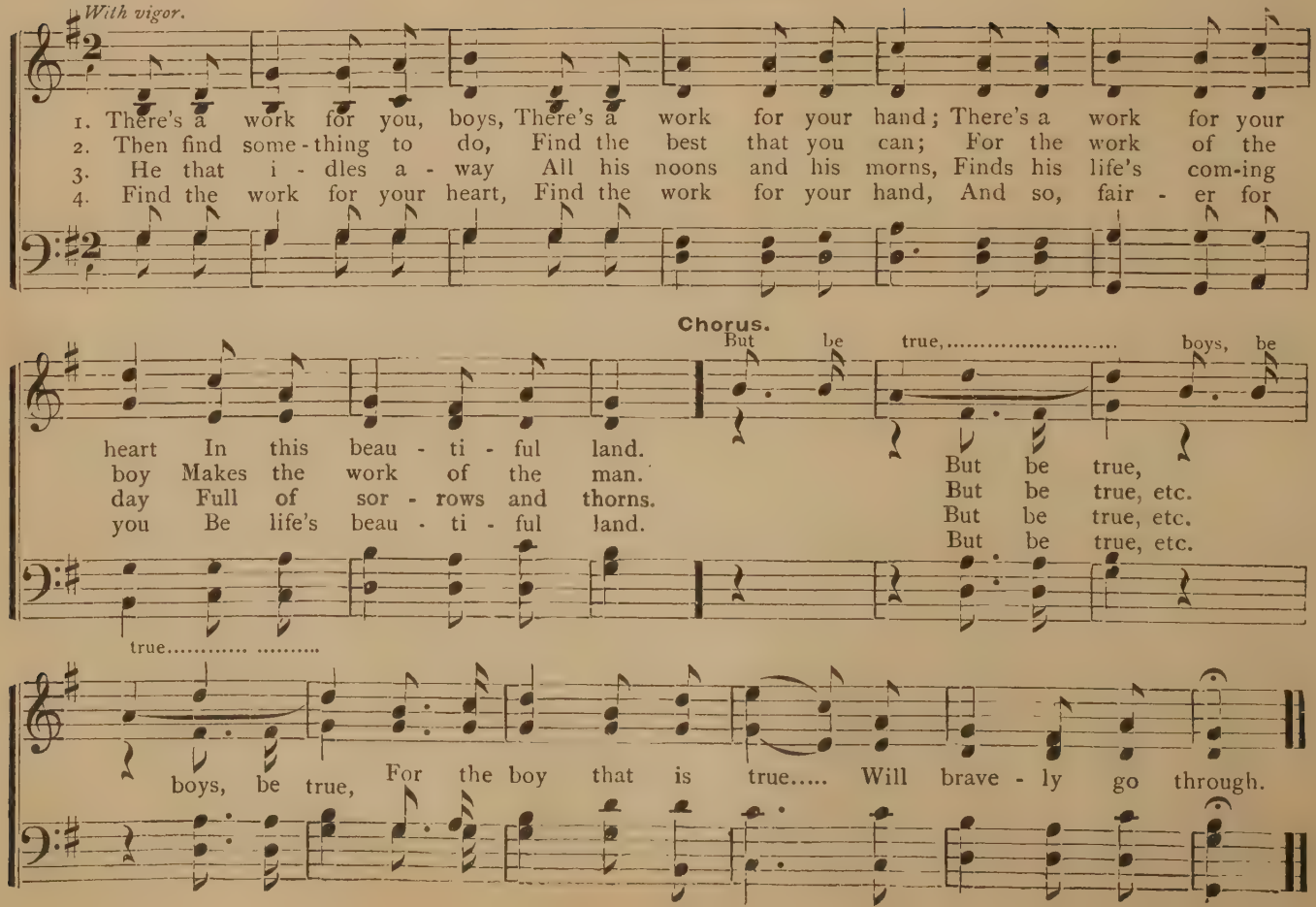
1. Come here, lit-tle rob-in, and don't be a-fraid, I would not hurt ev-en a feath-er; Come
2. I don't mean to hurt you, my dear lit-tle thing, And pus-sey cat is not be-hind me; So
3. Cold win-ter is come but he will not stay long, And sum-mer you soon will be greet-ing.— Re-

hith-er, sweet rob-in, and pick up some bread, To feed you this ver-y cold weath-er.
hop a-bout, pretty, and put down your wing, And pick up the crumbs and don't mind me.
mem ber, sweet rob-in, to sing me a song, In re-turn for the breakfast you're eating.

Be True, Boys!

Lucy Fidella W. Gillette. ✱ W. S.

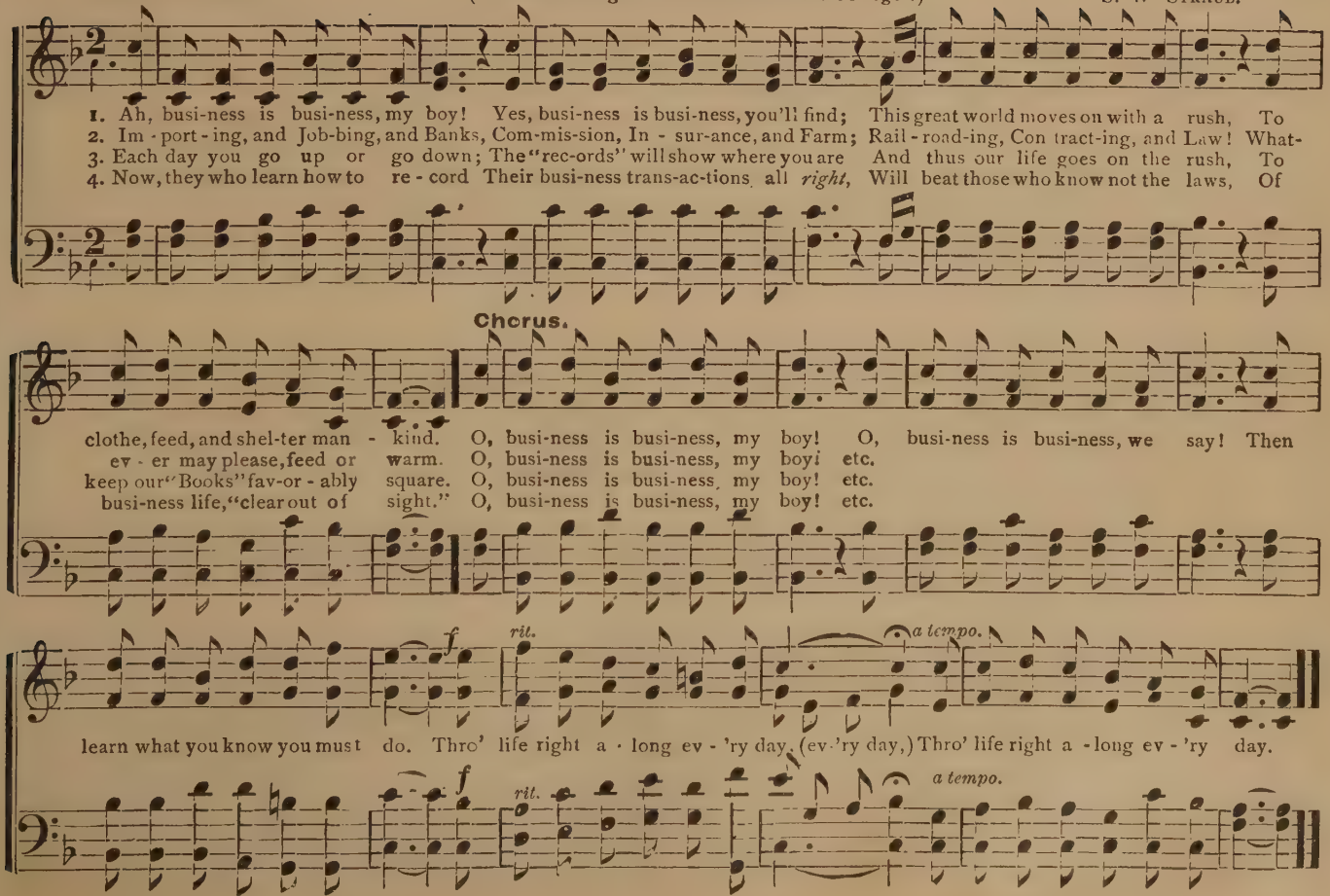
With vigor.


1. There's a work for you, boys, There's a work for your hand; There's a work for your heart In this beau - ti - ful land.
2. Then find some - thing to do, Find the best that you can; For the work of the boy Makes the work of the man.
3. He that i - dles a - way All his noons and his morns, Finds his life's com-ing day Full of sor - rows and thorns.
4. Find the work for your heart, Find the work for your hand, And so, fair - er for you Be life's beau - ti - ful land.
Chorus.
But be true,..... boys, be
But be true,
But be true, etc.
But be true, etc.
But be true, etc.
true.....
boys, be true, For the boy that is true..... Will brave - ly go through.

Business is Business.

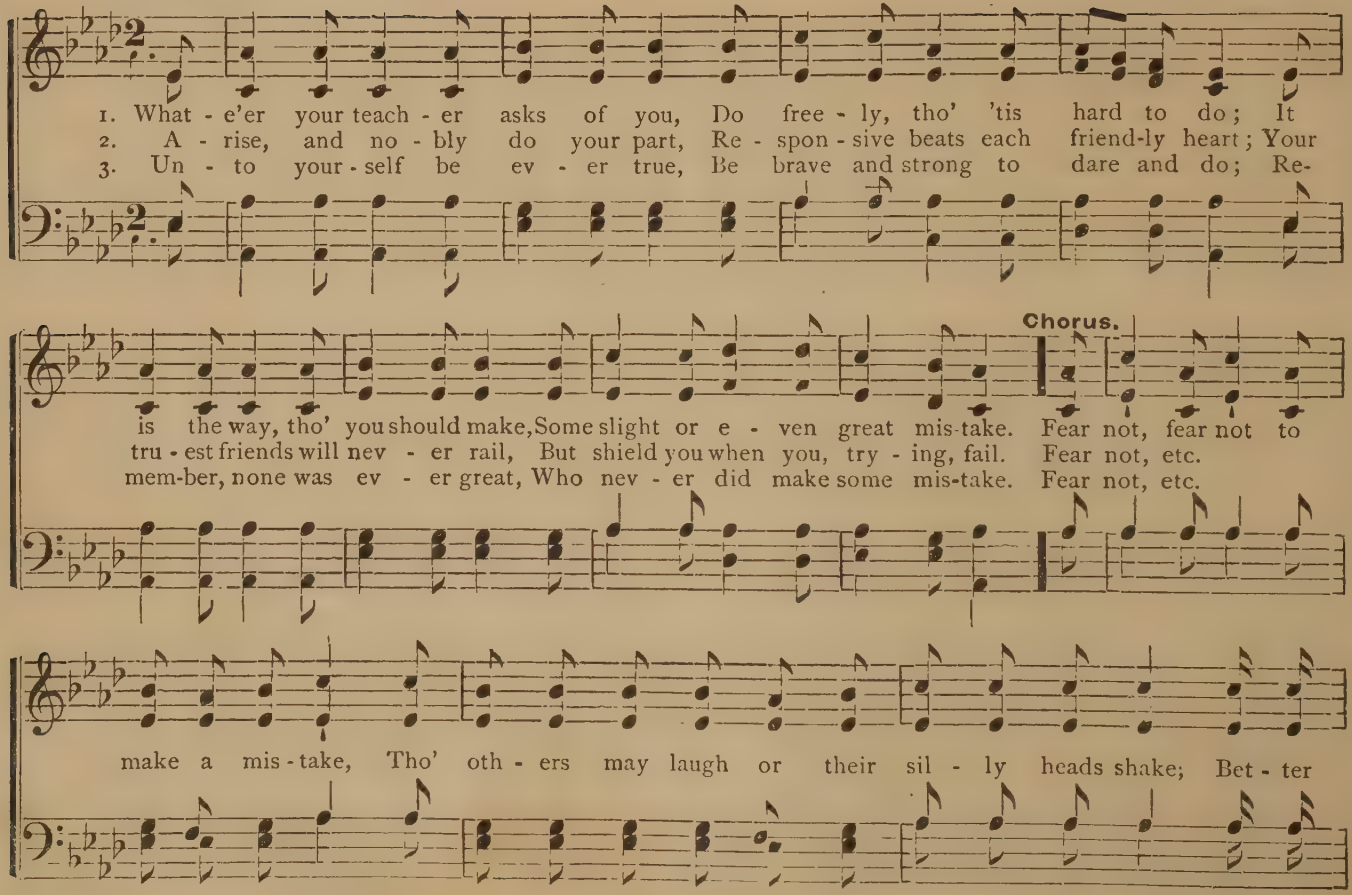
(For Graduating Exercises of Business Colleges.)

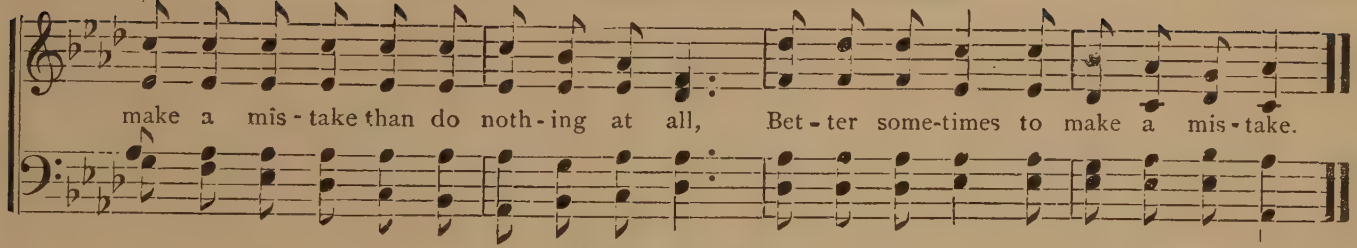
Prof. OVAL PIRKEY. S. W STRAUB.


1. Ah, busi-ness is busi-ness, my boy! Yes, busi-ness is busi-ness, you'll find; This great world moves on with a rush, To
2. Im - port - ing, and Job-bing, and Banks, Com-mis-sion, In - sur-ance, and Farm; Rail - road-ing, Con tract-ing, and Law! What-
3. Each day you go up or go down; The "rec-ords" will show where you are And thus our life goes on the rush, To
4. Now, they who learn how to re - cord Their busi-ness trans-ac-tions all *right*, Will beat those who know not the laws, Of
Chorus.
clothe, feed, and shel-ter man - kind. O, busi-ness is busi-ness, my boy! O, busi-ness is busi-ness, we say! Then
ev - er may please, feed or warm. O, busi-ness is busi-ness, my boy! etc.
keep our "Books" fav-or - ably square. O, busi-ness is busi-ness, my boy! etc.
busi-ness life, "clear out of sight." O, busi-ness is busi-ness, my boy! etc.
f
rit.
a tempo.
learn what you know you must do. Thro' life right a - long ev - 'ry day, (ev - 'ry day,) Thro' life right a - long ev - 'ry day.
f
rit.
a tempo.

Fear Not to Make A Mistake.

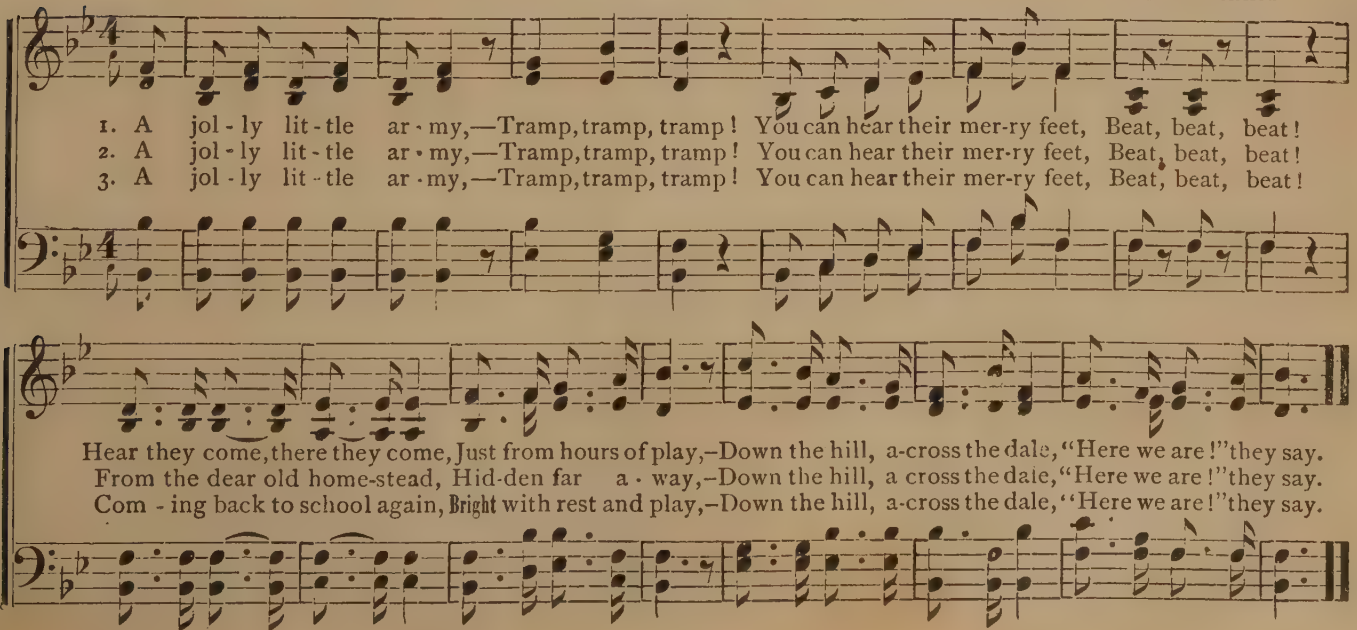
MARIA STRAUB. S. W. STRAUB.


1. What - e'er your teach - er asks of you, Do free - ly, tho' 'tis hard to do; It
2. A - rise, and no - bly do your part, Re - spon - sive beats each friend-ly heart; Your
3. Un - to your - self be ev - er true, Be brave and strong to dare and do; Re-
Chorus.
is the way, tho' you should make, Some slight or e - ven great mis-take. Fear not, fear not to
tru - est friends will nev - er rail, But shield you when you, try - ing, fail. Fear not, etc.
mem-ber, none was ev - er great, Who nev - er did make some mis-take. Fear not, etc.
make a mis - take, Tho' oth - ers may laugh or their sil - ly heads shake; Bet - ter



Here We Are.

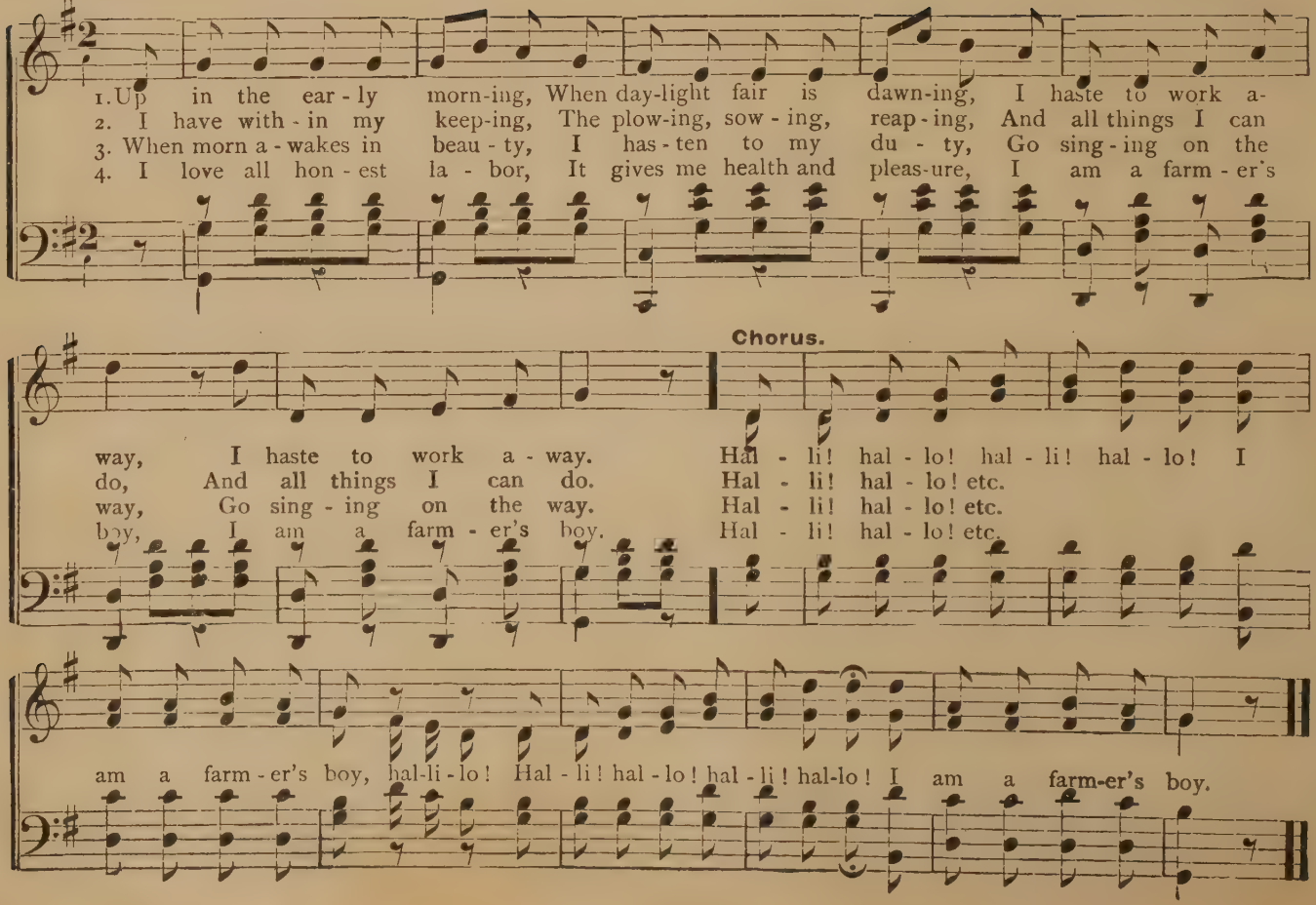
W. F. WERSCHKUL.


1. A jol-ly lit-tle ar-my,—Tramp, tramp, tramp! You can hear their mer-ry feet, Beat, beat, beat!
2. A jol-ly lit-tle ar-my,—Tramp, tramp, tramp! You can hear their mer-ry feet, Beat, beat, beat!
3. A jol-ly lit-tle ar-my,—Tramp, tramp, tramp! You can hear their mer-ry feet, Beat, beat, beat!
Hear they come, there they come, Just from hours of play,—Down the hill, a-cross the dale, "Here we are!" they say.
From the dear old home-stead, Hid-den far a-way,—Down the hill, a cross the dale, "Here we are!" they say.
Com-ing back to school again, Bright with rest and play,—Down the hill, a-cross the dale, "Here we are!" they say.

The Farmer's Boy.

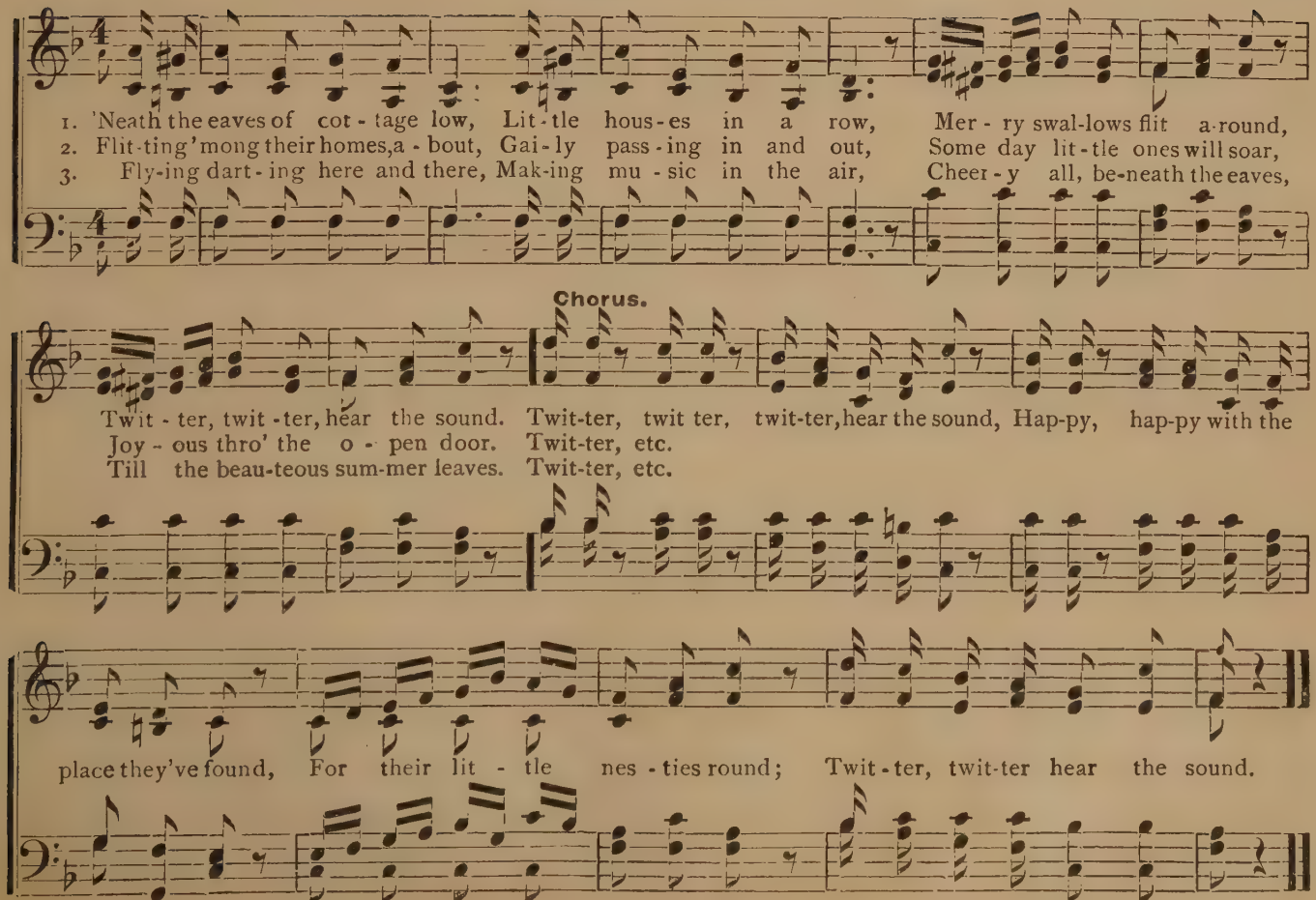
MARIA STRAUB. *Spirited.*

Arr. by S. W. S.


1. Up in the ear - ly morn-ing, When day-light fair is dawn-ing, I haste to work a-
2. I have with - in my keep-ing, The plow-ing, sow - ing, reap - ing, And all things I can
3. When morn a - wakes in beau - ty, I has - ten to my du - ty, Go sing - ing on the
4. I love all hon - est la - bor, It gives me health and pleas-ure, I am a farm - er's
Chorus.
way, I haste to work a - way. Hal - li! hal - lo! hal - li! hal - lo! I
do, And all things I can do. Hal - li! hal - lo! etc.
way, Go sing - ing on the way. Hal - li! hal - lo! etc.
boy, I am a farm - er's boy. Hal - li! hal - lo! etc.
am a farm - er's boy, hal-li - lo! Hal - li! hal - lo! hal - li! hal-lo! I am a farm-er's boy.

Happy Swallows.

M. S. W. F. Werschkul.

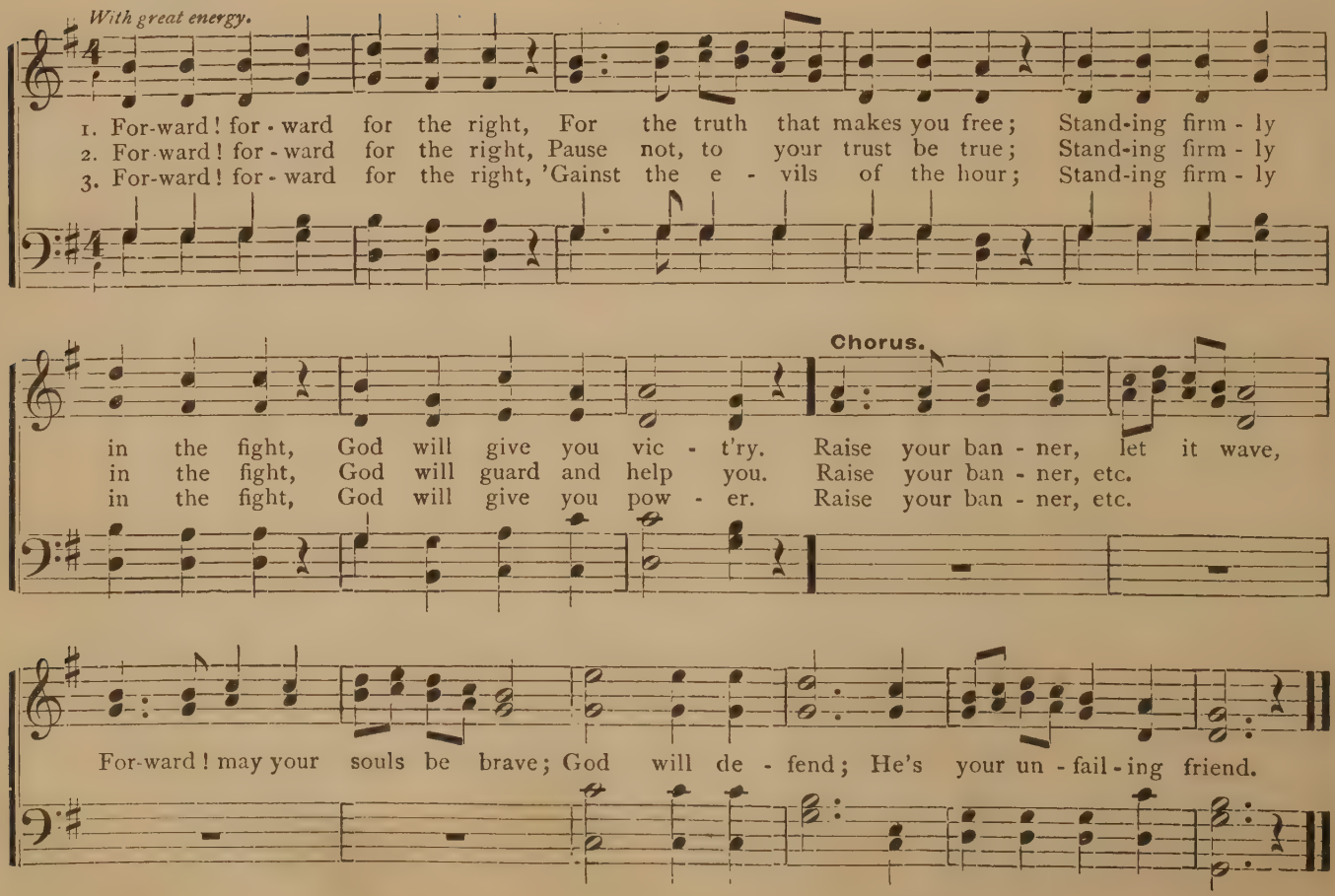

1. 'Neath the eaves of cot - tage low, Lit - tle hous - es in a row, Mer - ry swal-lows flit a-round,
2. Flit-ting 'mong their homes, a - bout, Gai - ly pass - ing in and out, Some day lit - tle ones will soar,
3. Fly-ing dart - ing here and there, Mak-ing mu - sic in the air, Cheer - y all, be-neath the eaves,
Chorus.
Twit - ter, twit - ter, hear the sound. Twit-ter, twit ter, twit-ter, hear the sound, Hap-py, hap-py with the
Joy - ous thro' the o - pen door. Twit-ter, etc.
Till the beau-teous sum-mer leaves. Twit-ter, etc.
place they've found, For their lit - tle nes - ties round; Twit - ter, twit-ter hear the sound.

Forward ! for the Right.

MARIAN.

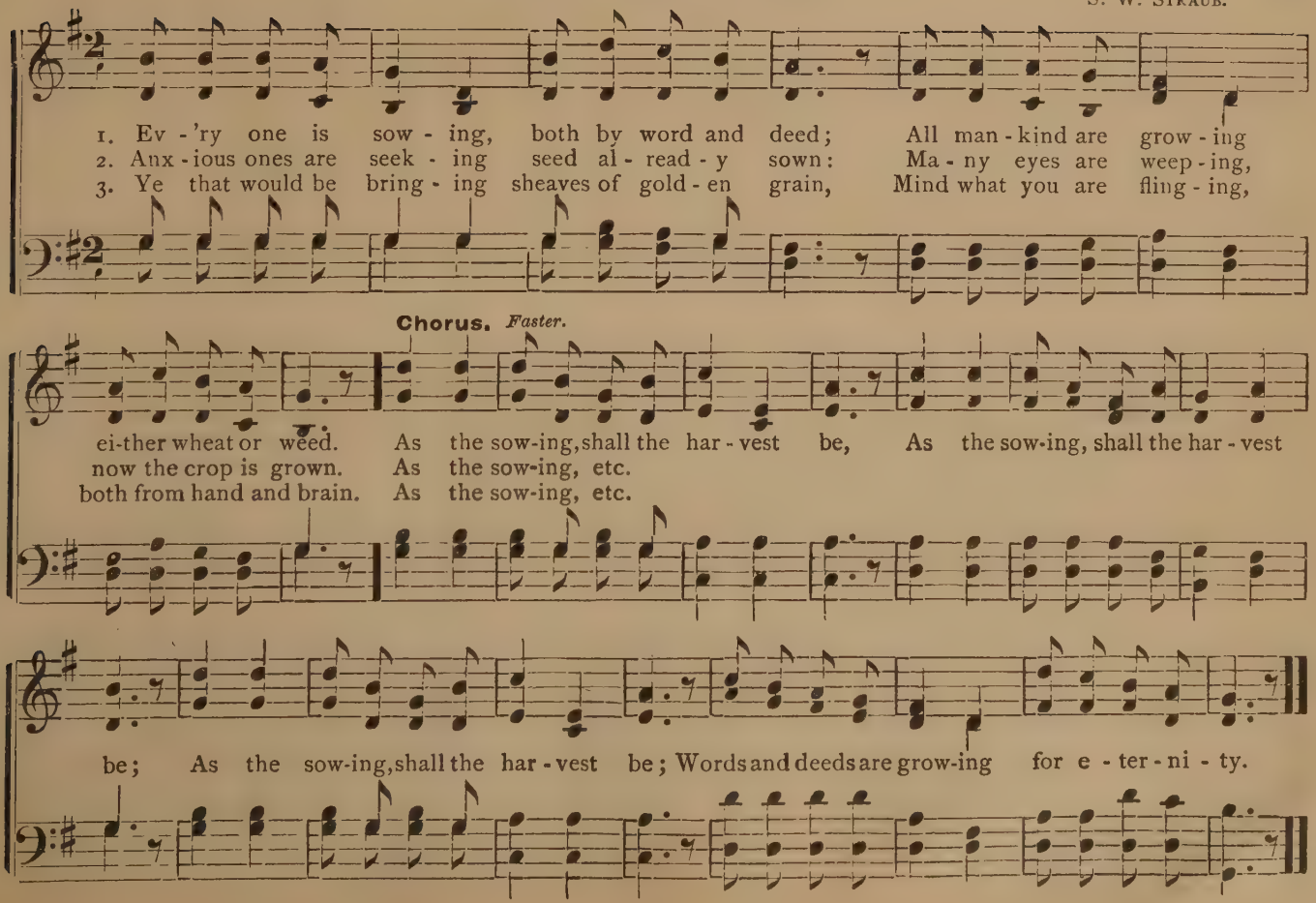
Arr. by S. W. S.

With great energy.


1. For-ward ! for - ward for the right, For the truth that makes you free; Stand-ing firm - ly
2. For-ward ! for - ward for the right, Pause not, to your trust be true; Stand-ing firm - ly
3. For-ward ! for - ward for the right, 'Gainst the e - vils of the hour; Stand-ing firm - ly
Chorus.
in the fight, God will give you vic - t'ry. Raise your ban - ner, let it wave,
in the fight, God will guard and help you. Raise your ban - ner, etc.
in the fight, God will give you pow - er. Raise your ban - ner, etc.
For-ward ! may your souls be brave; God will de - fend; He's your un - fail - ing friend.

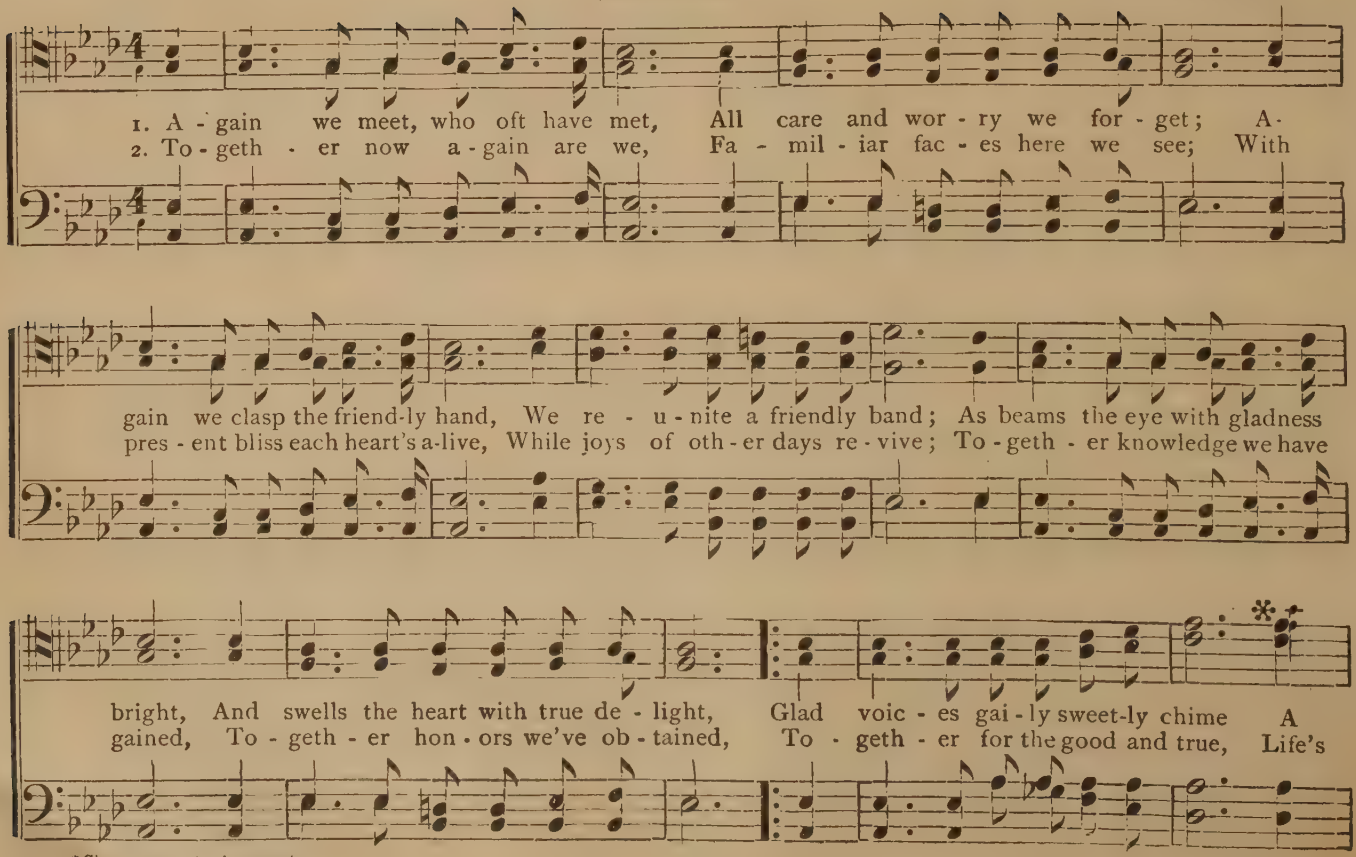
Every One is Sowing.

S. W. Straub.

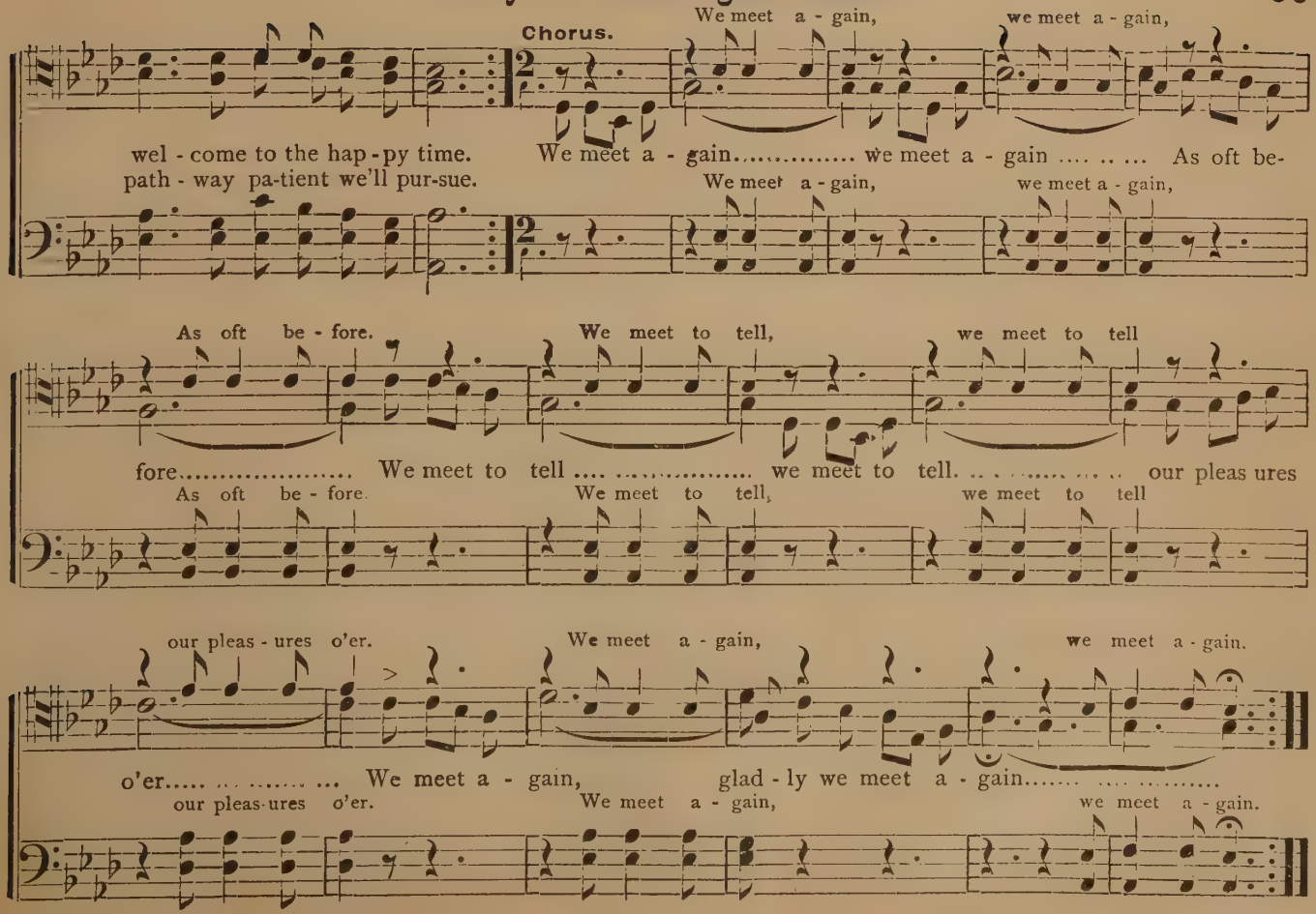

1. Ev - 'ry one is sow - ing, both by word and deed; All man - kind are grow - ing
2. Anx - ious ones are seek - ing seed al - read - y sown: Ma - ny eyes are weep - ing,
3. Ye that would be bring - ing sheaves of gold - en grain, Mind what you are fling - ing,
Chorus. Faster.
ei-ther wheat or weed. As the sow-ing, shall the har - vest be, As the sow-ing, shall the har - vest
now the crop is grown. As the sow-ing, etc.
both from hand and brain. As the sow-ing, etc.
be; As the sow-ing, shall the har - vest be; Words and deeds are grow-ing for e - ter - ni - ty.

Gladly We Meet Again.

MARIA STRAUB. (Male Quartet.) W. F. WERSCHKUL.


1. A - gain we meet, who oft have met, All care and wor - ry we for - get; A-
2. To - geth - er now a - gain are we, Fa - mil - iar fac - es here we see; With
gain we clasp the friend-ly hand, We re - u - nite a friendly band; As beams the eye with gladness
pres - ent bliss each heart's a-live, While joys of oth - er days re - vive; To - geth - er knowledge we have
bright, And swells the heart with true de - light, Glad voic - es gai - ly sweet-ly chime A
gained, To - geth - er hon - ors we've ob - tained, To - geth - er for the good and true, Life's

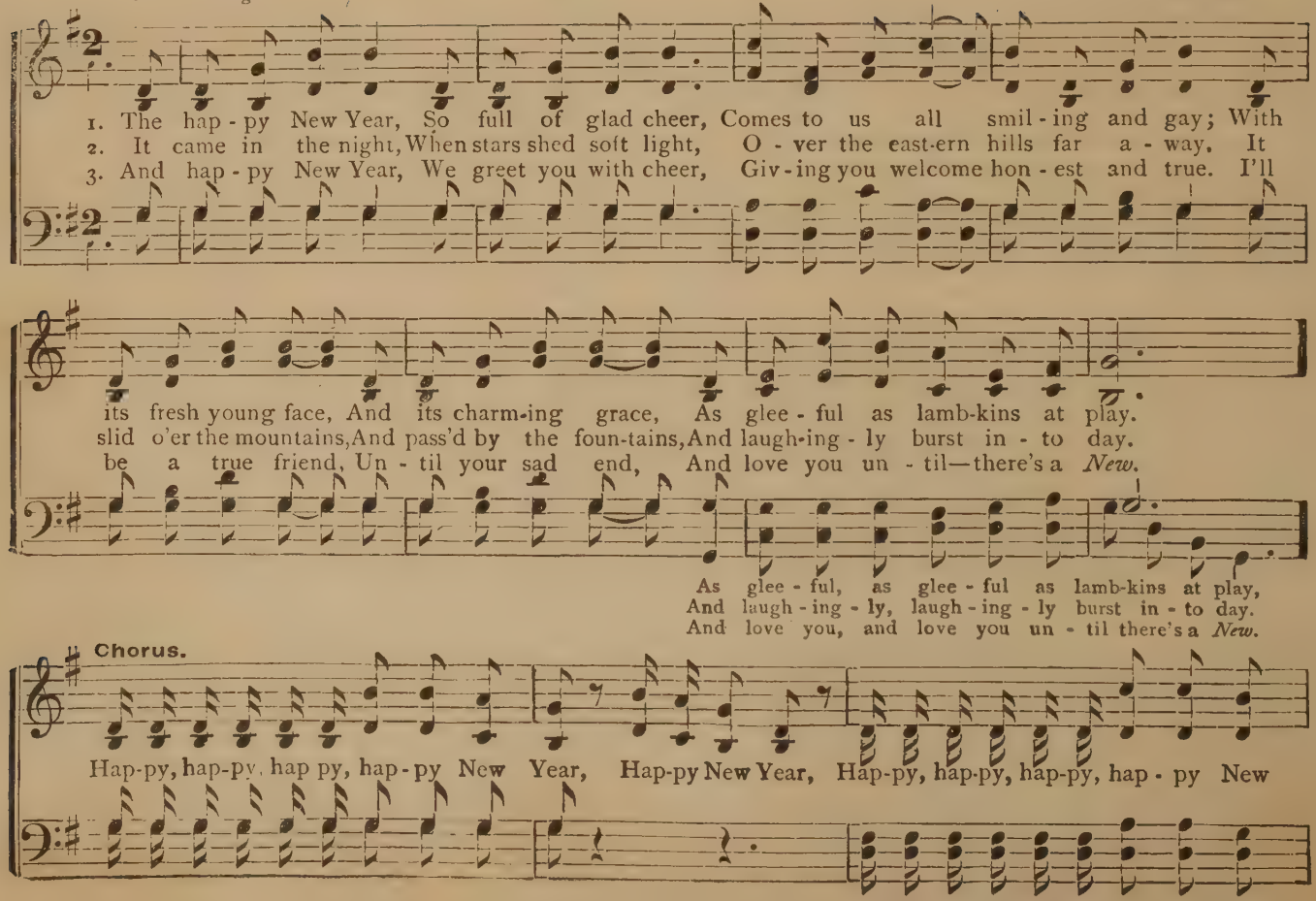
* Sing grace notes in repeat.

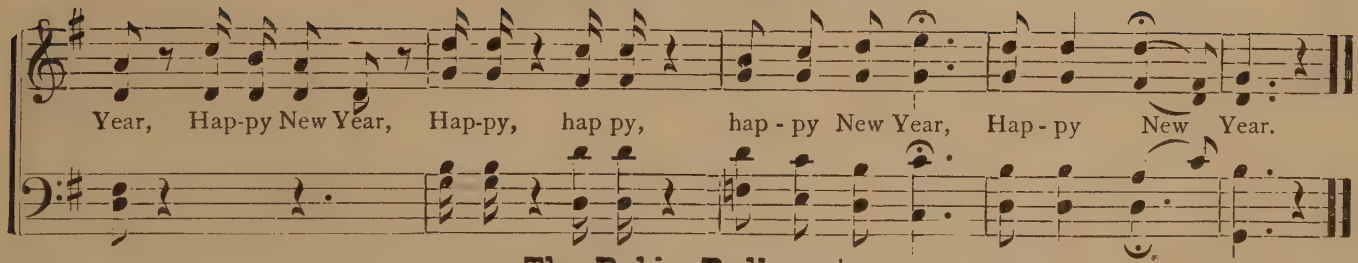

Chorus.
We meet a - gain, we meet a - gain,
wel - come to the hap - py time. We meet a - gain..... we meet a - gain ..... As oft be-
path - way pa-tient we'll pur-sue.
We meet a - gain, we meet a - gain,
As oft be - fore. We meet to tell, we meet to tell
fore..... We meet to tell ..... we meet to tell. ..... our pleas ures
As oft be - fore. We meet to tell, we meet to tell
our pleas - ures o'er. We meet a - gain, we meet a - gain.
o'er..... ..... We meet a - gain, glad - ly we meet a - gain.....
our pleas ures o'er. We meet a - gain, we meet a - gain.

Happy New Year.

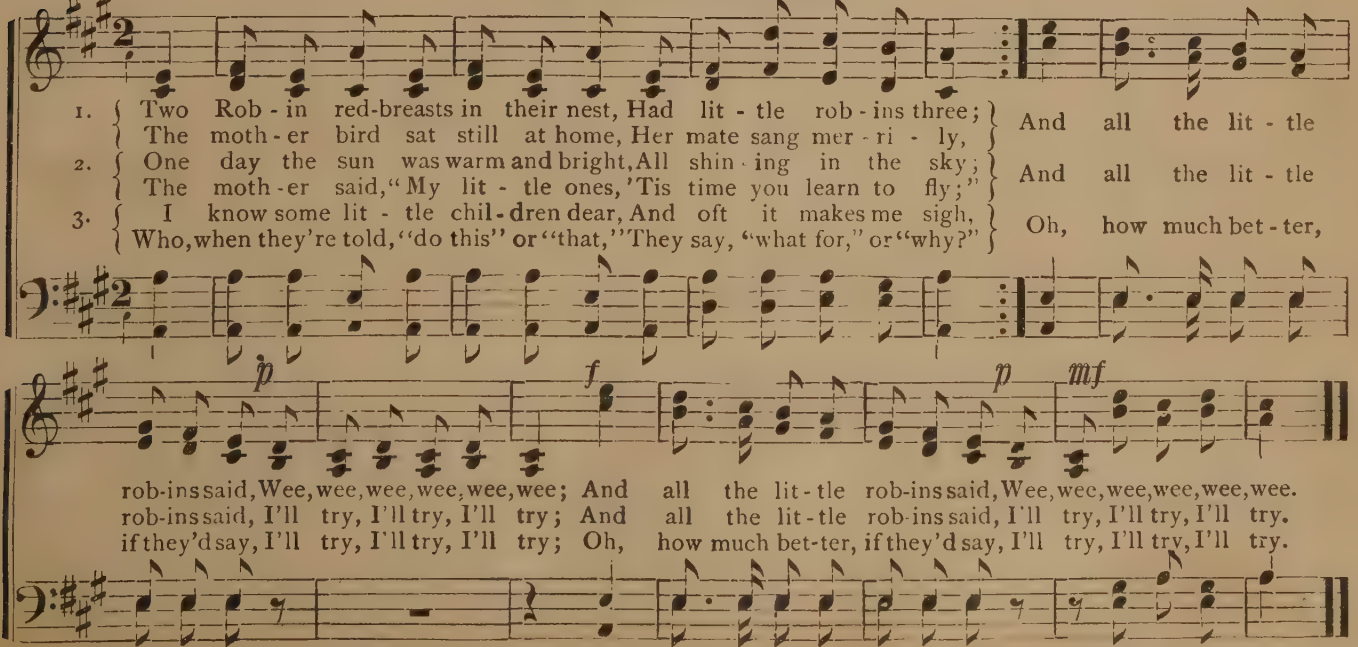
Lutheran Evangelist.

W. F. Werschkul.


1. The hap - py New Year, So full of glad cheer, Comes to us all smil - ing and gay; With its fresh young face, And its charm-ing grace, As glee - ful as lamb-kins at play.
2. It came in the night, When stars shed soft light, O - ver the east-ern hills far a - way, It slid o'er the mountains, And pass'd by the foun-tains, And laugh-ing - ly burst in - to day.
3. And hap - py New Year, We greet you with cheer, Giv - ing you welcome hon - est and true. I'll be a true friend, Un - til your sad end, And love you un - til—there's a *New*.
As glee - ful, as glee - ful as lamb-kins at play,
And laugh - ing - ly, laugh - ing - ly burst in - to day.
And love you, and love you un - til there's a *New*.
Chorus.
Hap-py, hap-py, hap py, hap - py New Year, Hap-py New Year, Hap-py, hap-py, hap-py, hap - py New



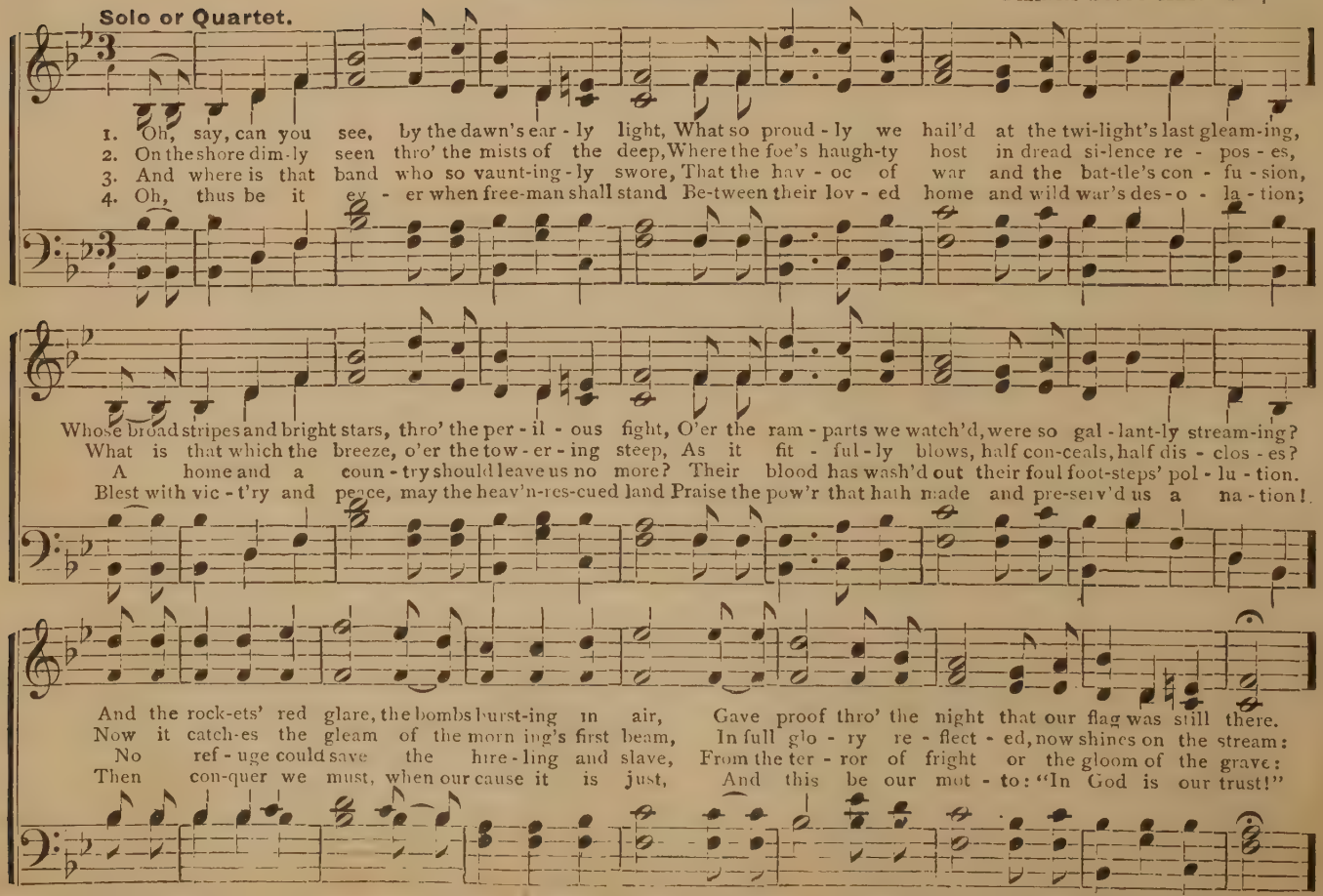
The Robin Redbreast.

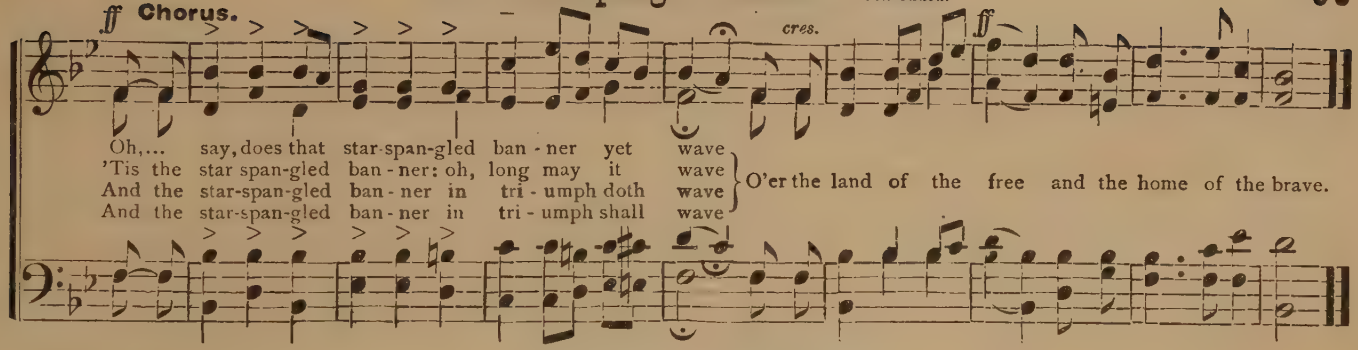

1. Two Rob - in red-breasts in their nest, Had lit - tle rob - ins three; And all the lit - tle
The moth - er bird sat still at home, Her mate sang mer - ri - ly,
2. One day the sun was warm and bright, All shin - ing in the sky; And all the lit - tle
The moth - er said, "My lit - tle ones, 'Tis time you learn to fly;"
3. I know some lit - tle chil - dren dear, And oft it makes me sigh, Oh, how much bet - ter,
Who, when they're told, "do this" or "that," They say, "what for," or "why?"
p f p mf
rob-ins said, Wee, wee, wee, wee, wee, wee; And all the lit - tle rob-ins said, Wee, wee, wee, wee, wee, wee.
rob-ins said, I'll try, I'll try, I'll try; And all the lit - tle rob-ins said, I'll try, I'll try, I'll try.
if they'd say, I'll try, I'll try, I'll try; Oh, how much bet-ter, if they'd say, I'll try, I'll try, I'll try.

The Star-Spangled Banner.

FRANCIS SCOTT KEY. 1814.

Solo or Quartet.


1. Oh, say, can you see, by the dawn's ear - ly light, What so proud - ly we hail'd at the twi-light's last gleam-ing,
2. On the shore dim-ly seen thro' the mists of the deep, Where the foe's haugh-ty host in dread si-lence re - pos - es,
3. And where is that band who so vaunt-ing-ly swore, That the hav - oc of war and the bat-tle's con - fu - sion,
4. Oh, thus be it ev - er when free-man shall stand Be-tween their lov - ed home and wild war's des - o - la - tion;
Whose broad stripes and bright stars, thro' the per - il - ous fight, O'er the ram - parts we watch'd, were so gal - lant-ly stream-ing?
What is that which the breeze, o'er the tow - er - ing steep, As it fit - ful - ly blows, half con-ceals, half dis - clos - es?
A home and a coun - try should leave us no more? Their blood has wash'd out their foul foot-steps' pol - lu - tion.
Blest with vic - t'ry and peace, may the heav'n-res-cued land Praise the pow'r that hath made and pre-serv'd us a na - tion!
And the rock-ets' red glare, the bombs burst-ing in air, Gave proof thro' the night that our flag was still there.
Now it catch-es the gleam of the morn ing's first beam, In full glo - ry re - flect - ed, now shines on the stream:
No ref - uge could save the hire - ling and slave, From the ter - ror of fright or the gloom of the grave:
Then con-quer we must, when our cause it is just, And this be our mot - to: "In God is our trust!"


ff Chorus.
cres.
ff
Oh,... say, does that star-span-gled ban-ner yet wave
'Tis the star span-gled ban-ner: oh, long may it wave
And the star-span-gled ban-ner in tri-umph doth wave
And the star-span-gled ban-ner in tri-umph shall wave
O'er the land of the free and the home of the brave.

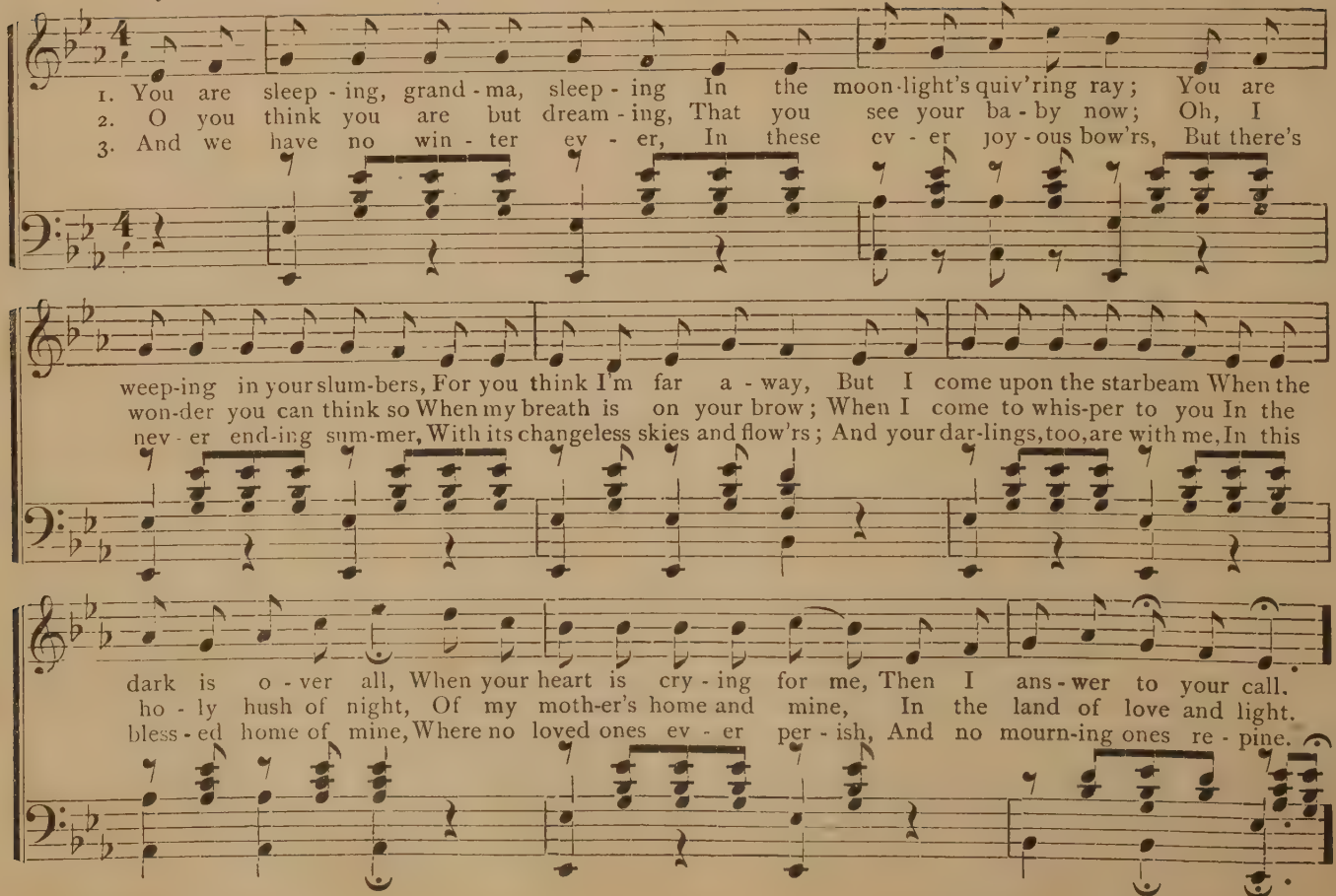
Come, Baby, with Me.

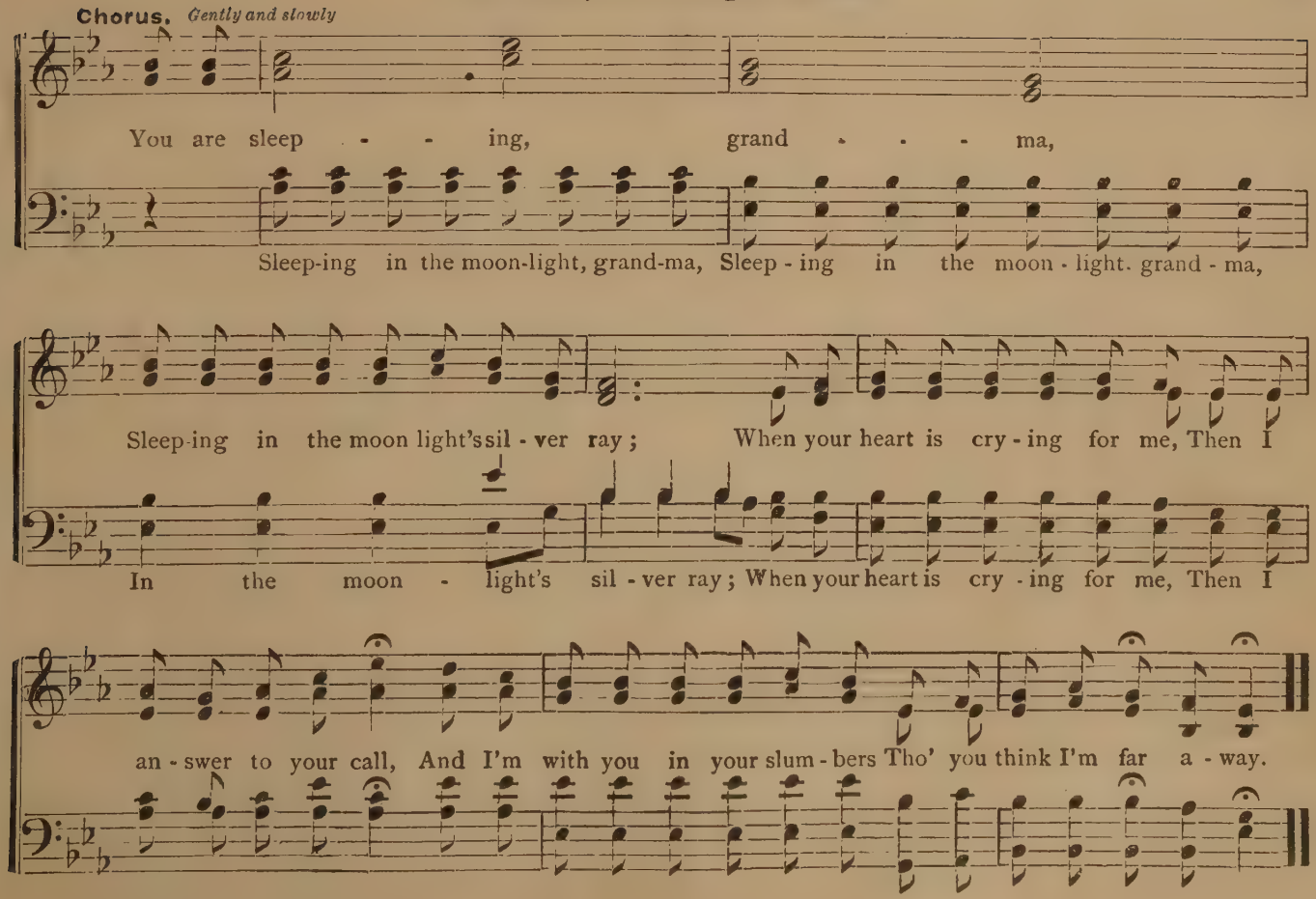
Allegretto.
f
pp
1st Div. 1. Says bird - ie: we - tee, we - tee, we - tee, we - tee - tee Come, ba - by, with me; To
2d Div. 2. Says ba - by: we - tee, we - tee, we - tee, we - tee - tee, Oh, when will it be? For
1st Div. 3. Says bird - ie: we - tee, we - tee, we - tee, we - tee - tee, Till then think of me; When
2d Div. 4. Says ba - by: we - tee, we - tee, we - tee, we - tee - tee, Then, I'll go with thee, I'll
dolce.
dis - tant lands we'll go, Where fair-est flow-ers blow, Come, ba - by, with me, Come, ba - by, with
I am much too small, I fear it will be long, Ere I grow big and strong, Till then it can't
Spring-time comes a - gain I'll hov-er o'er the plain, And sing again we - tee, Come ba - by, with
grow and learn full fain, Till we shall meet a - gain, Dear bird - ie, we - tee, Dear bird-ie, we-
f
pp
me, Come, ba - by, we-tee, we-tee, we-tee, we - tee - tee, Come, ba - by, with me.
be, Dear bird - ie, we-tee, we-tee, we tee, we - tee - tee, Till then it can't be.
me, Come, ba - by, we-tee, we-tee, we-tee, we - tee - tee, Come, ba - by, with me.
tee, Dear bird - ie, we-tee, we-tee, we-tee, we - tee - tee, Then I'll go with thee.

The Baby's Whisper.

Mrs. Jennie De Witt.

J. A. Spero, arr. by S. W. S.


1. You are sleep - ing, grand - ma, sleep - ing In the moon-light's quiv'ring ray; You are
2. O you think you are but dream - ing, That you see your ba - by now; Oh, I
3. And we have no win - ter ev - er, In these ev - er joy - ous bow'rs, But there's
weep-ing in your slum-bers, For you think I'm far a - way, But I come upon the starbeam When the
won-der you can think so When my breath is on your brow; When I come to whis-per to you In the
nev - er end-ing sum-mer, With its changeless skies and flow'rs; And your dar-lings, too, are with me, In this
dark is o - ver all, When your heart is cry - ing for me, Then I ans - wer to your call.
ho - ly hush of night, Of my moth-er's home and mine, In the land of love and light.
bless - ed home of mine, Where no loved ones ev - er per - ish, And no mourn-ing ones re - pine.

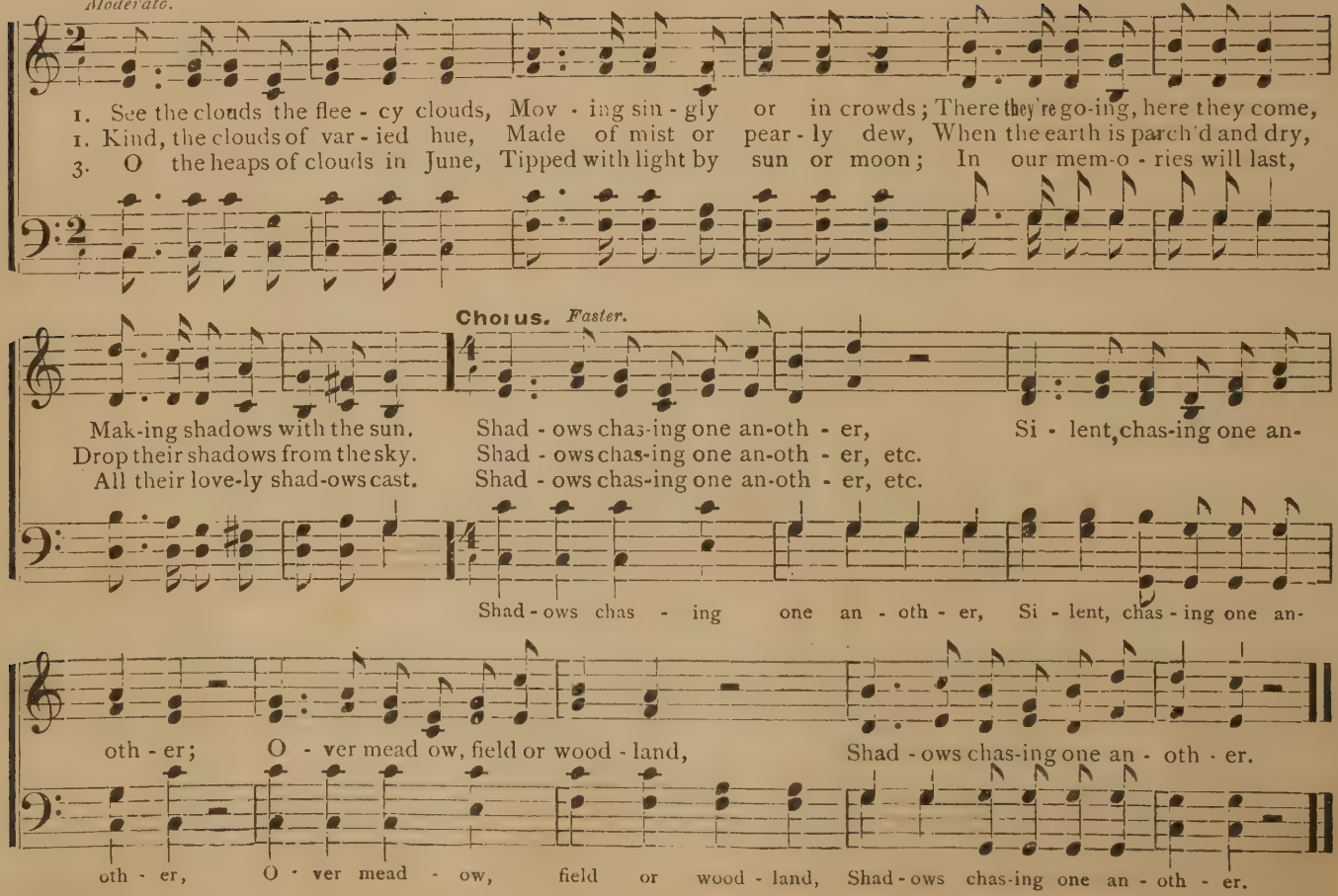

Chorus. Gently and slowly
You are sleep - - ing, grand - - - ma,
Sleep-ing in the moon-light, grand-ma, Sleep - ing in the moon - light. grand - ma,
Sleep-ing in the moon light's sil - ver ray; When your heart is cry - ing for me, Then I
In the moon - light's sil - ver ray; When your heart is cry - ing for me, Then I
an - swer to your call, And I'm with you in your slum - bers Tho' you think I'm far a - way.

Cloud Shadows.

MARIA STRAUB.

S. W. STRAUB.

Moderate.


1. See the clouds the flee - cy clouds, Mov - ing sin - gly or in crowds; There they're go-ing, here they come,
1. Kind, the clouds of var - ied hue, Made of mist or pear - ly dew, When the earth is parch'd and dry,
3. O the heaps of clouds in June, Tipped with light by sun or moon; In our mem-o - ries will last,
Chorus. Faster.
Mak-ing shadows with the sun. Shad - ows chas-ing one an-oth - er, Si - lent, chas-ing one an-
Drop their shadows from the sky. Shad - ows chas-ing one an-oth - er, etc.
All their love-ly shad-ows cast. Shad - ows chas-ing one an-oth - er, etc.
Shad - ows chas - ing one an - oth - er, Si - lent, chas - ing one an-
oth - er; O - ver mead ow, field or wood - land, Shad - ows chas-ing one an - oth - er.
oth - er, O - ver mead - ow, field or wood - land, Shad - ows chas-ing one an - oth - er.

The Boat Ride.

MARY A. STRAUB. German, Arr. by S. W. S.

1. O, come with me the moon is bright, And the stars are shin - ing too; Soft gales will waft our bon-nie boat,
2. Come leave all toil and care behind, To your stud - ies bid a - dieu; The balm - y air will cool our brows,
3. Sad tho'ts be gone, come not a-gain, Our hopes are fresh and new; What'er be - tide, our hearts are light,

Chorus.

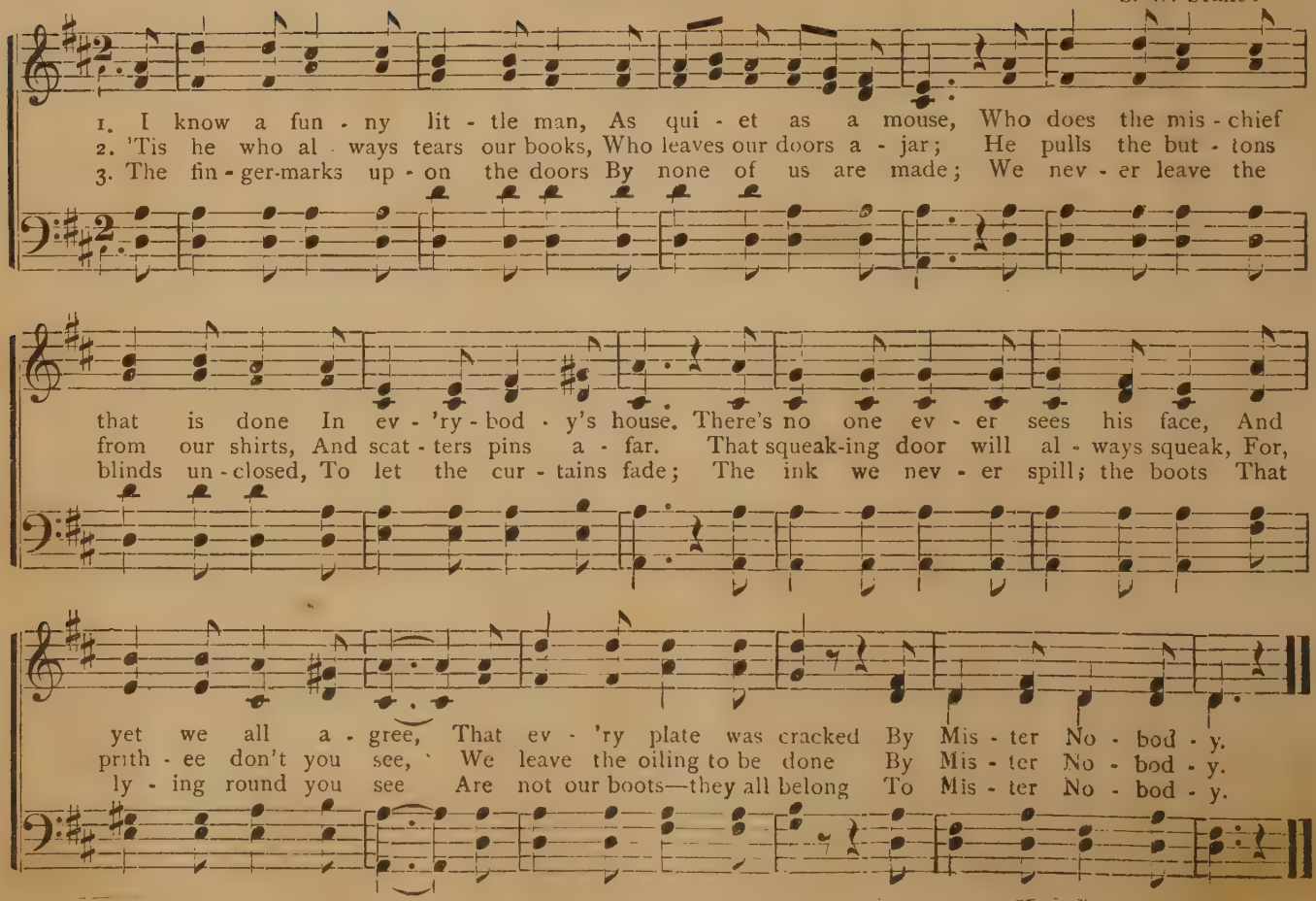
As we sail o'er wa - ters blue. Tra la la la, Tra la la la, We will glide a - long, In our pret-ty lit-tle boat; O come a - way, Let the heart be gay, As we're on the sea a float.

As we sail o'er wa - ters blue. Tra la la la, etc.

As we sail o'er wa - ters blue. Tra la la la, etc.

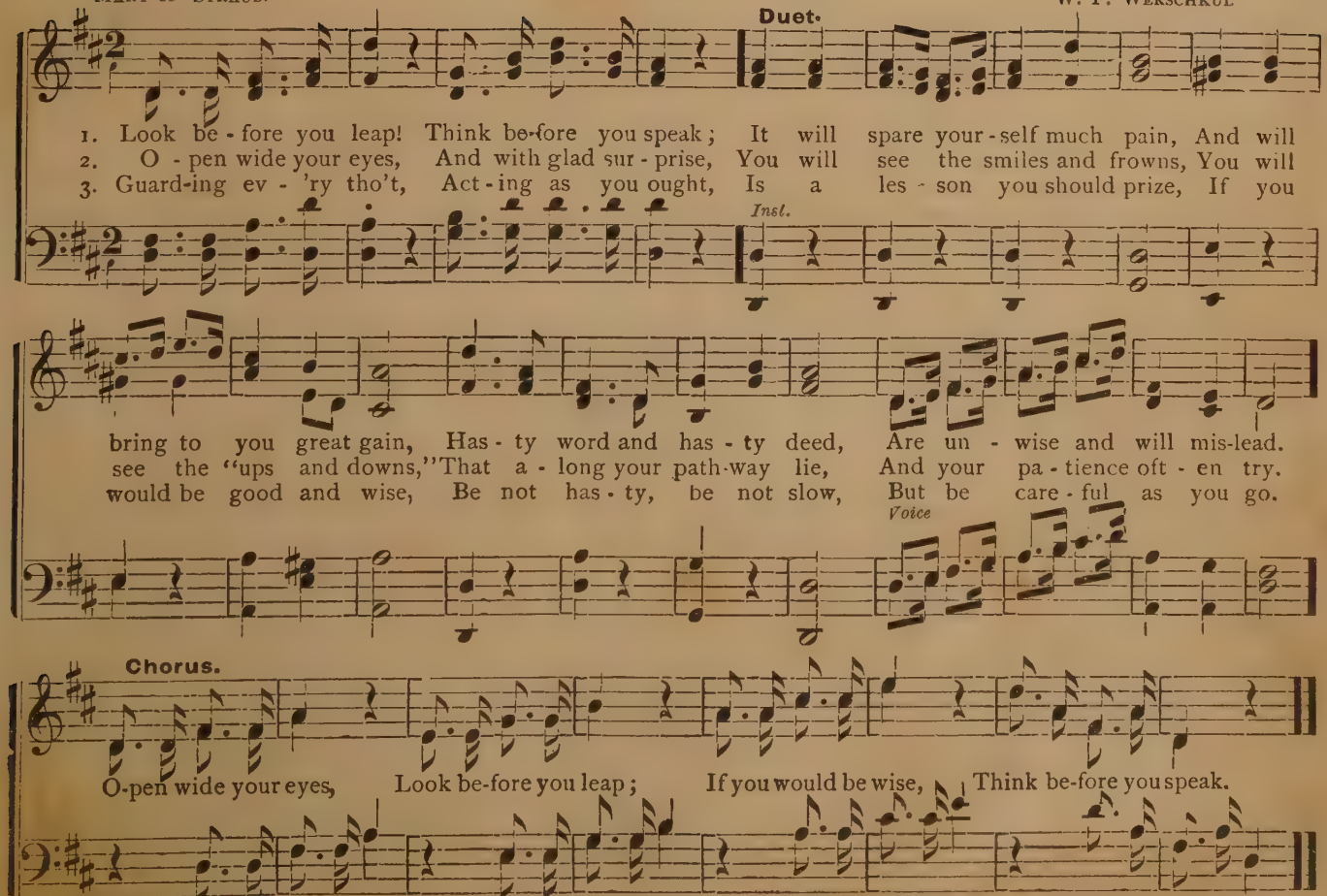
Mister Nobody.

S. W. Straub


1. I know a fun - ny lit - tle man, As qui - et as a mouse, Who does the mis - chief that is done In ev - 'ry - bod - y's house. There's no one ev - er sees his face, And yet we all a - gree, That ev - 'ry plate was cracked By Mis - ter No - bod - y.
2. 'Tis he who al - ways tears our books, Who leaves our doors a - jar; He pulls the but - tons from our shirts, And scat - ters pins a - far. That squeak-ing door will al - ways squeak, For, prith - ee don't you see, We leave the oiling to be done By Mis - ter No - bod - y.
3. The fin - ger-marks up - on the doors By none of us are made; We nev - er leave the blinds un - closed, To let the cur - tains fade; The ink we nev - er spill; the boots That ly - ing round you see Are not our boots—they all belong To Mis - ter No - bod - y.

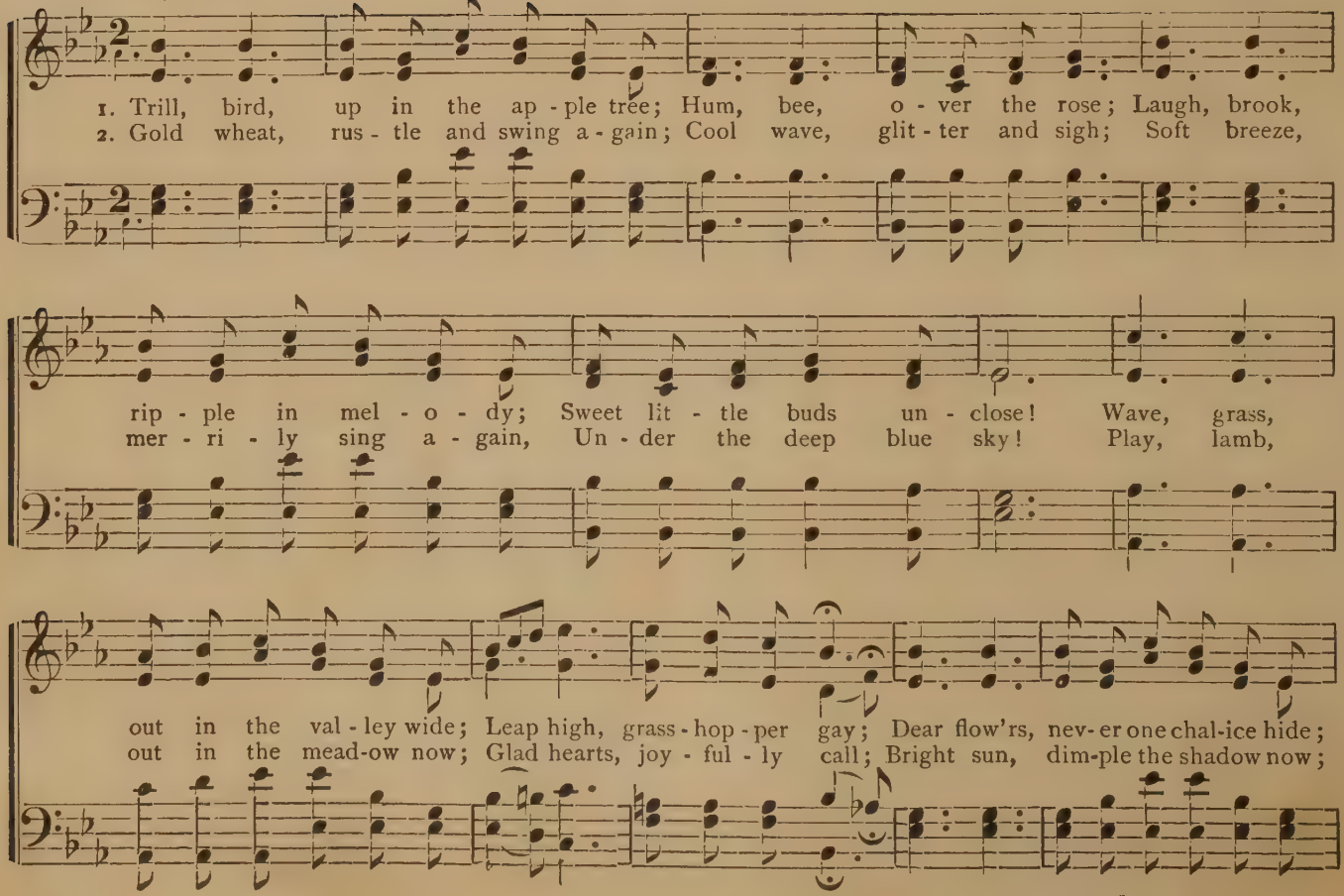
Look Before You Leap!

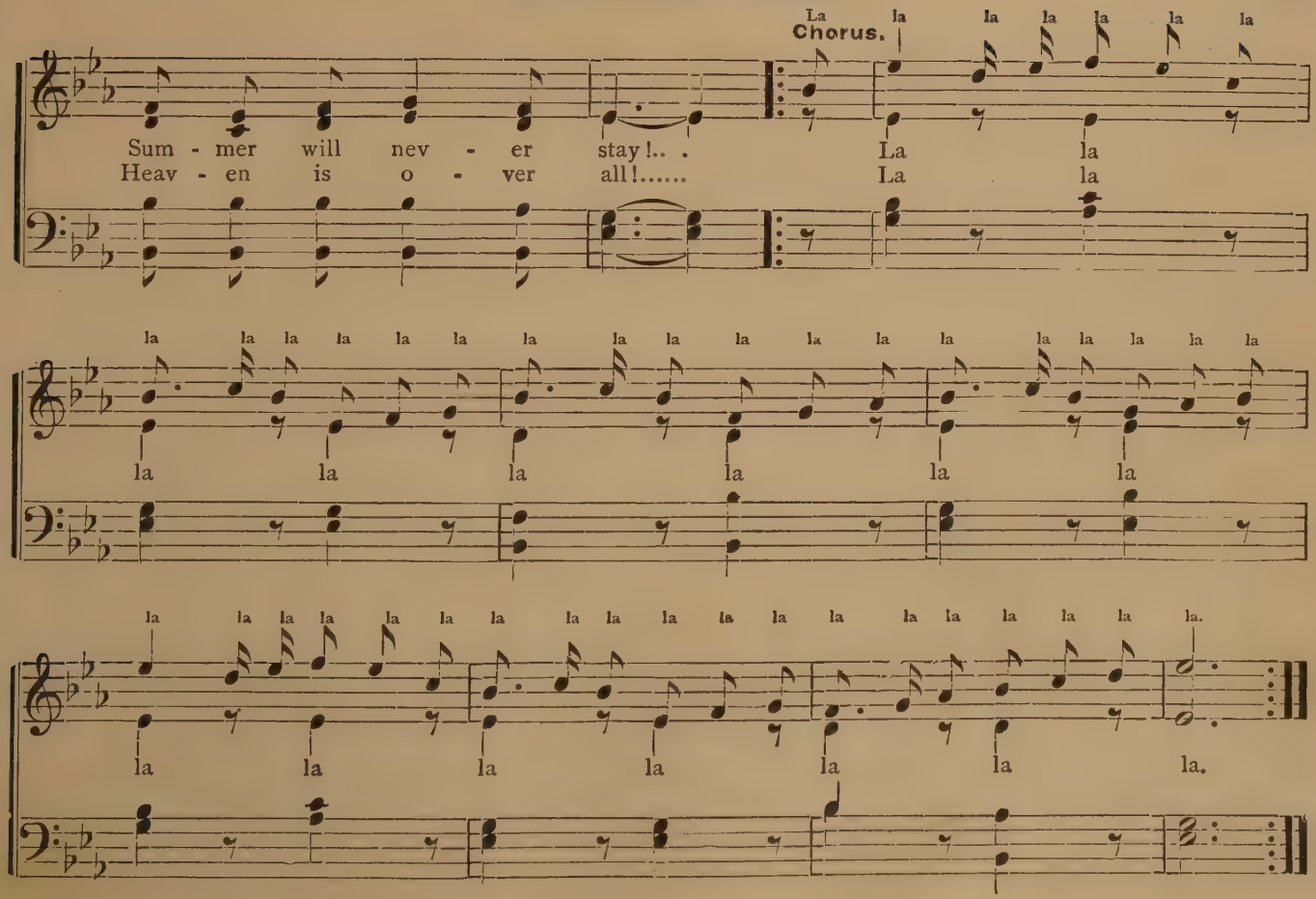
MARY A STRAUB. W. F. WERSCHKUL


Duet.
1. Look be - fore you leap! Think be-fore you speak; It will spare your - self much pain, And will
2. O - pen wide your eyes, And with glad sur - prise, You will see the smiles and frowns, You will
3. Guard-ing ev - 'ry tho't, Act - ing as you ought, Is a les - son you should prize, If you
Inst.
bring to you great gain, Has - ty word and has - ty deed, Are un - wise and will mis-lead.
see the "ups and downs," That a - long your path-way lie, And your pa - tience oft - en try.
would be good and wise, Be not has - ty, be not slow, But be care - ful as you go.
Voice
Chorus.
O-pen wide your eyes, Look be-fore you leap; If you would be wise, Think be-fore you speak.
O pen wide your eyes. Look be - fore you leap, If you would be wise Think be-fore you speak.

Morning Song.

GEORGE COOPER. S. W. STRAUB.

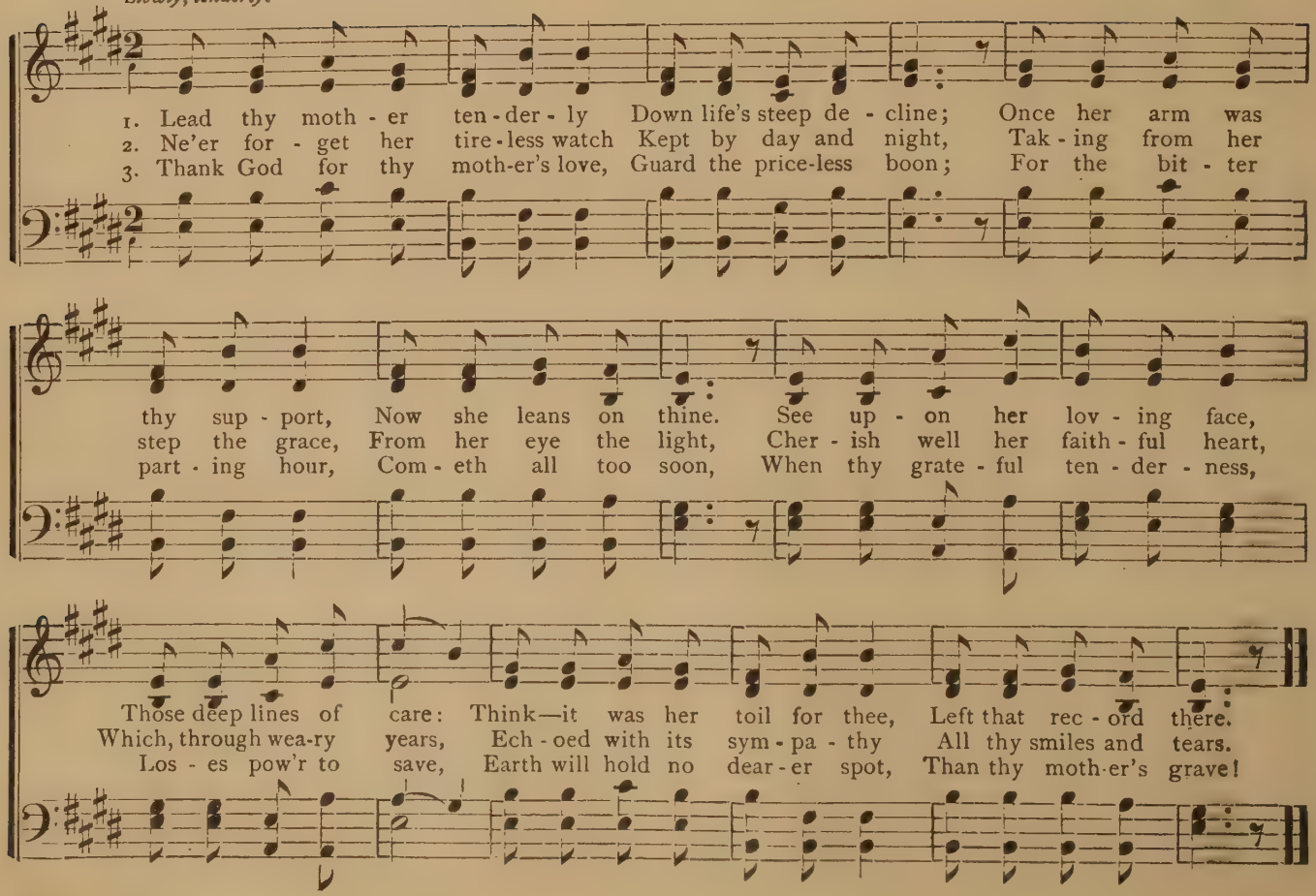

1. Trill, bird, up in the ap - ple tree; Hum, bee, o - ver the rose; Laugh, brook,
2. Gold wheat, rus - tle and swing a - gain; Cool wave, glit - ter and sigh; Soft breeze,
rip - ple in mel - o - dy; Sweet lit - tle buds un - close! Wave, grass,
mer - ri - ly sing a - gain, Un - der the deep blue sky! Play, lamb,
out in the val - ley wide; Leap high, grass - hop - per gay; Dear flow'rs, nev - er one chal-ice hide;
out in the mead-ow now; Glad hearts, joy - ful - ly call; Bright sun, dim-ple the shadow now;


Chorus.
La la la la la la la
Sum - mer will nev - er stay!.. .
Heav - en is o - ver all!.....
La la
La la
la la la la la la la la la la la la la la la la la la
la la la la la la
la la la la la la la la la la la la la la la la la la

Remember thy Mother.

Slowly, tenderly.

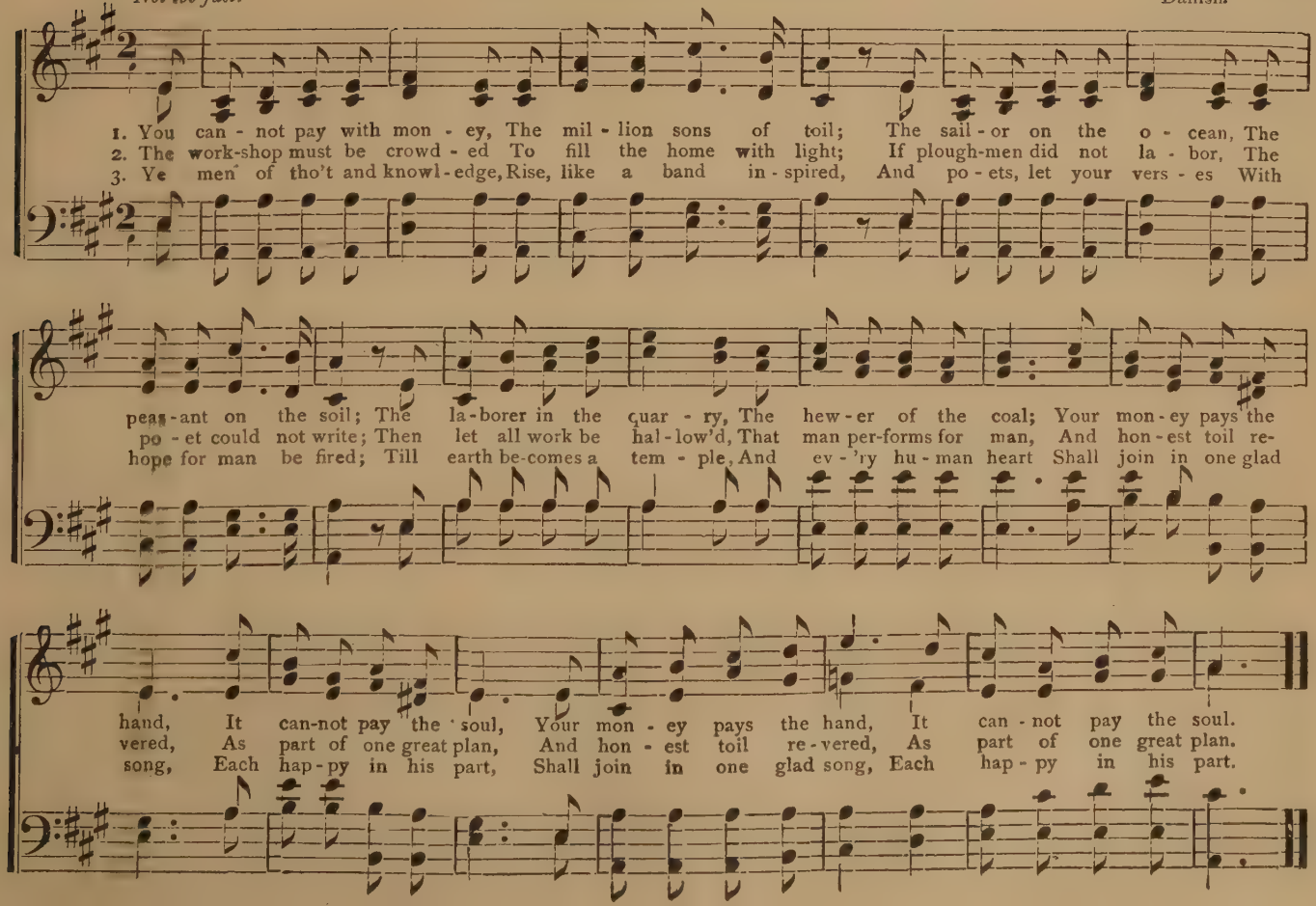
S. W. Straub.


1. Lead thy moth - er ten - der - ly Down life's steep de - cline; Once her arm was
2. Ne'er for - get her tire - less watch Kept by day and night, Tak - ing from her
3. Thank God for thy moth-er's love, Guard the price-less boon; For the bit - ter
thy sup - port, Now she leans on thine. See up - on her lov - ing face,
step the grace, From her eye the light, Cher - ish well her faith - ful heart,
part - ing hour, Com - eth all too soon, When thy grate - ful ten - der - ness,
Those deep lines of care: Think—it was her toil for thee, Left that rec - ord there.
Which, through wea-ry years, Ech - oed with its sym - pa - thy All thy smiles and tears.
Los - es pow'r to save, Earth will hold no dear - er spot, Than thy moth-er's grave!

All Service is Hallowed.

Not too fast.

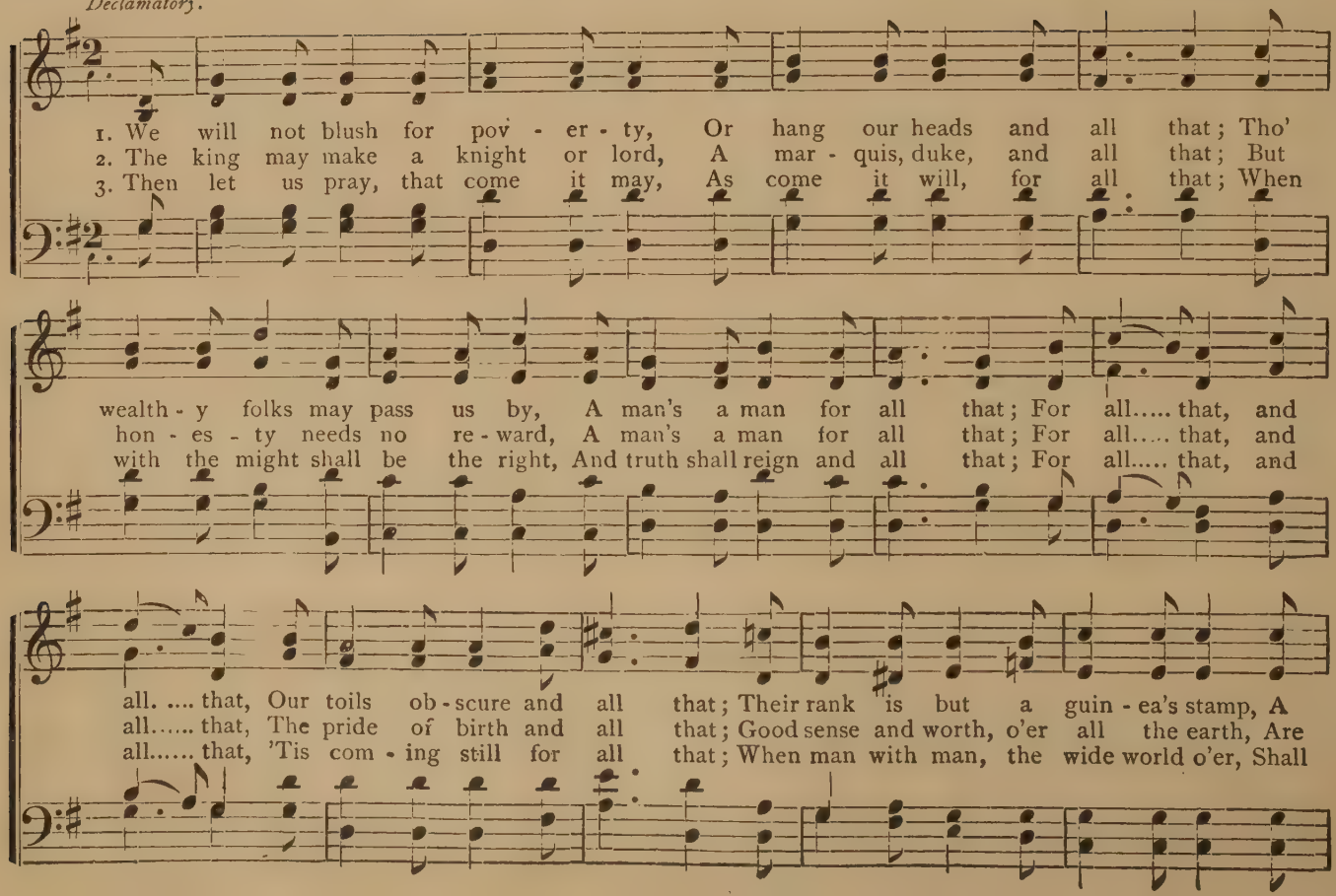
Danish.


1. You can - not pay with mon - ey, The mil - lion sons of toil; The sail - or on the o - cean, The
2. The work-shop must be crowd - ed To fill the home with light; If plough-men did not la - bor, The
3. Ye men of tho't and knowl - edge, Rise, like a band in - spired, And po - ets, let your vers - es With
peas - ant on the soil; The la-borer in the quar - ry, The hew - er of the coal; Your mon - ey pays the
po - et could not write; Then let all work be hal - low'd, That man per-forms for man, And hon - est toil re-
hope for man be fired; Till earth be-comes a tem - ple, And ev - 'ry hu - man heart Shall join in one glad
hand, It can-not pay the soul, Your mon - ey pays the hand, It can - not pay the soul.
vered, As part of one great plan, And hon - est toil re - vered, As part of one great plan.
song, Each hap - py in his part, Shall join in one glad song, Each hap - py in his part.

A Man's A Man for All That.

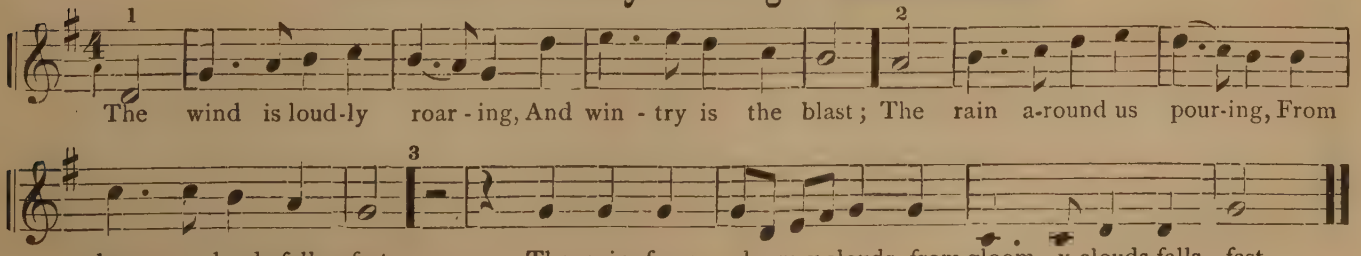
BURNS.
Declamatory.

S. W. STRAUB.


1. We will not blush for pov - er - ty, Or hang our heads and all that; Tho'
2. The king may make a knight or lord, A mar - quis, duke, and all that; But
3. Then let us pray, that come it may, As come it will, for all that; When
wealth - y folks may pass us by, A man's a man for all that; For all..... that, and
hon - es - ty needs no re - ward, A man's a man for all that; For all..... that, and
with the might shall be the right, And truth shall reign and all that; For all..... that, and
all. .... that, Our toils ob - scure and all that; Their rank is but a guin - ea's stamp, A
all..... that, The pride of birth and all that; Good sense and worth, o'er all the earth, Are
all..... that, 'Tis com - ing still for all that; When man with man, the wide world o'er, Shall

Chorus.
man's a man for all that. A man's a man for all..... that, and all.... that, and
bet - ter things than all that. Are bet - ter things than all..... that, and all.... that, and
broth - ers be and all that. Shall broth - ers be and all..... that, and all... that, and
all..... that, Their rank is but a guin - ea's stamp, A man's a man for all that.
all..... that, Good sense and worth, o'er all the earth, Are bet - ter things than all that.
all..... that, When man with man the wide world o'er, Shall broth - ers be and all that.

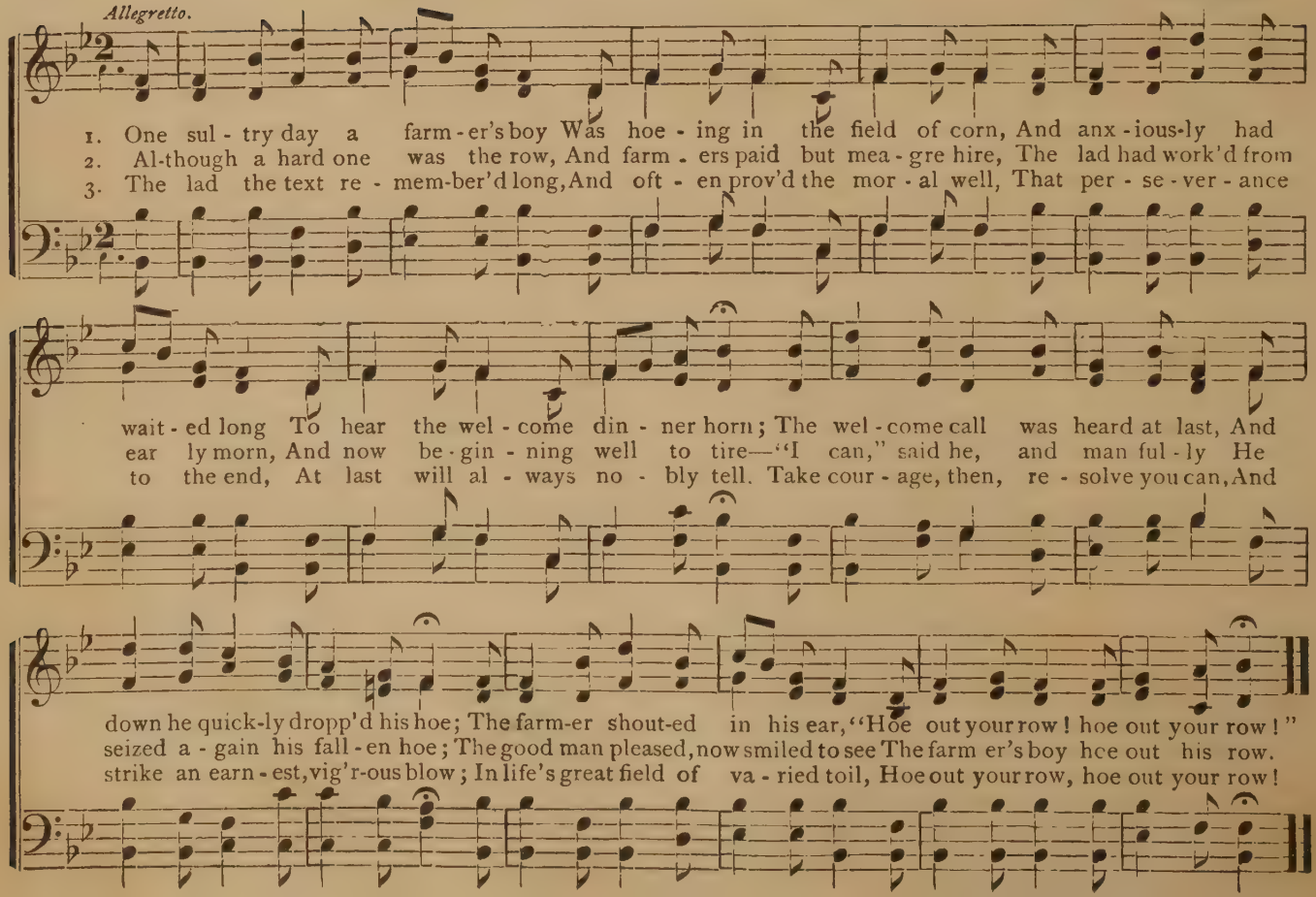
The Wind is Loudly Roaring. (Round for Three Parts.)


1
2
3
The wind is loud-ly roar - ing, And win - try is the blast; The rain a-round us pour-ing, From
gloom - y clouds falls fast, The rain from gloom-y clouds, from gloom - y clouds falls fast.

Hoe Out Your Row.

Arr. from DONIZETTI.

Allegretto.

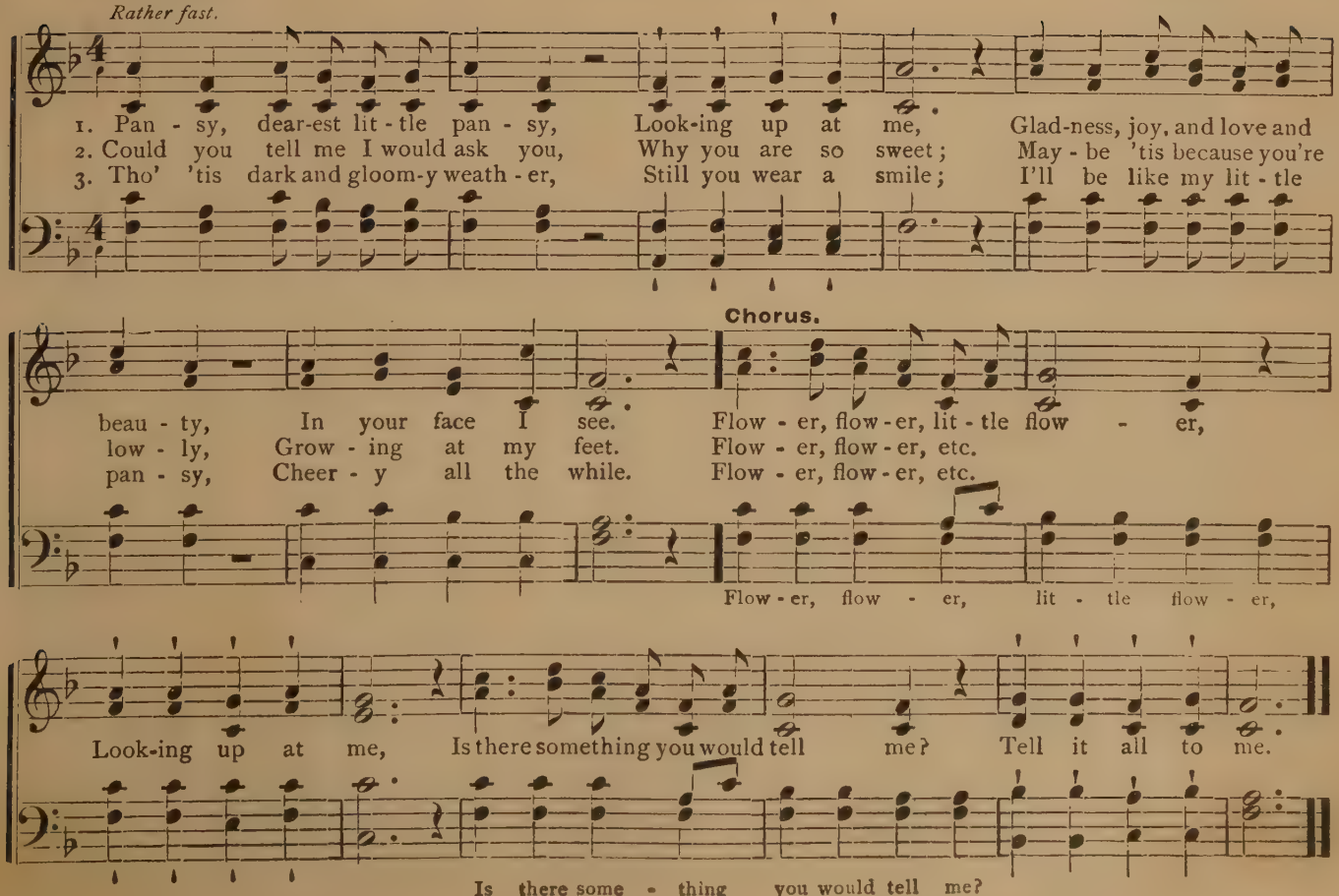

1. One sul - try day a farm - er's boy Was hoe - ing in the field of corn, And anx - ious-ly had
2. Al-though a hard one was the row, And farm - ers paid but mea - gre hire, The lad had work'd from
3. The lad the text re - mem-ber'd long, And oft - en prov'd the mor - al well, That per - se - ver - ance
wait - ed long To hear the wel - come din - ner horn; The wel - come call was heard at last, And
ear ly morn, And now be - gin - ning well to tire—"I can," said he, and man ful - ly He
to the end, At last will al - ways no - bly tell. Take cour - age, then, re - solve you can, And
down he quick-ly dropp'd his hoe; The farm-er shout-ed in his ear, "Hoe out your row! hoe out your row!"
seized a - gain his fall - en hoe; The good man pleased, now smiled to see The farm er's boy hoe out his row.
strike an earn - est, vig'r-ous blow; In life's great field of va - ried toil, Hoe out your row, hoe out your row!

Little Pansy.

MARIA STRAUB.

S. W. STRAUB.

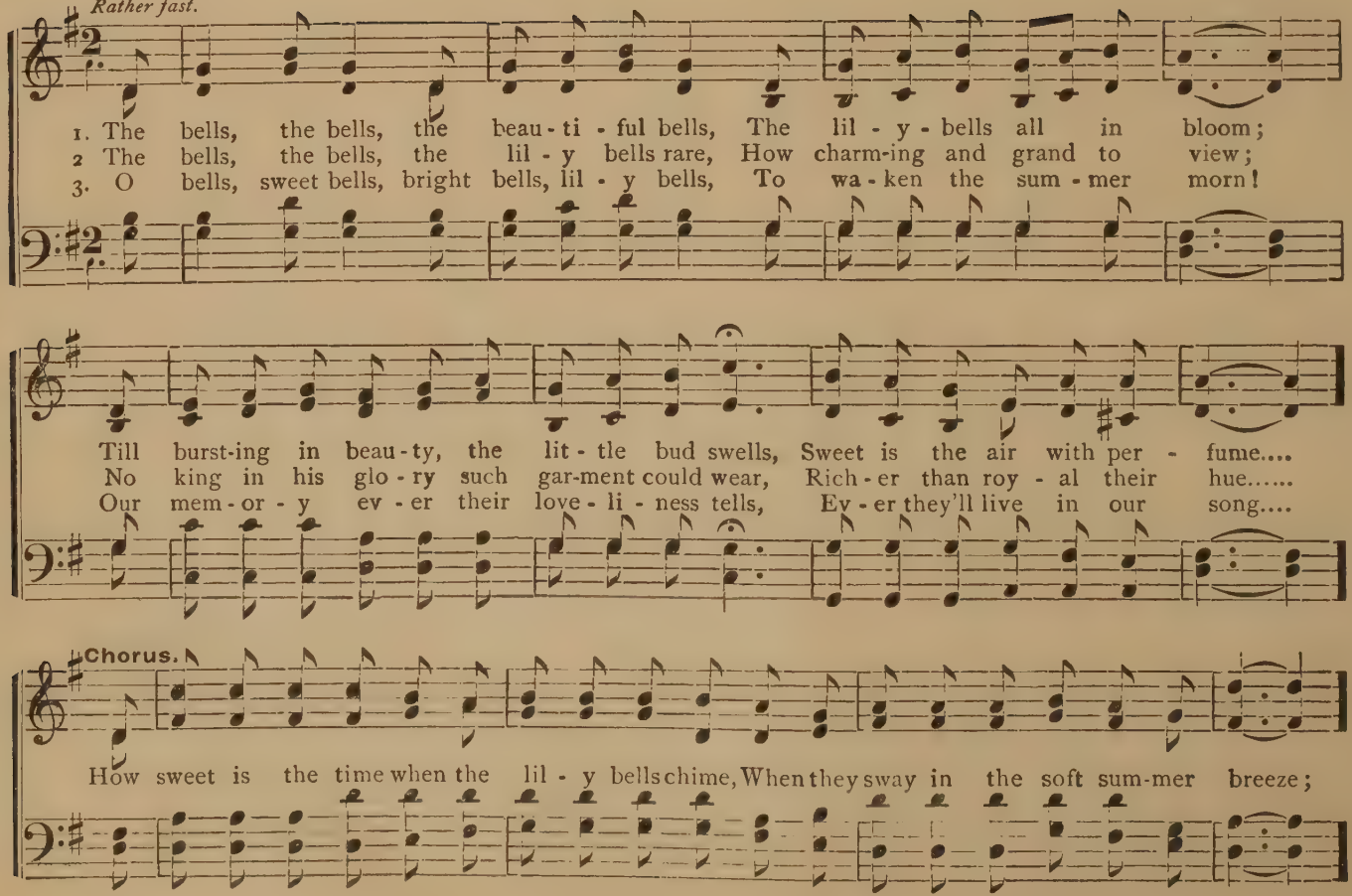
Rather fast.

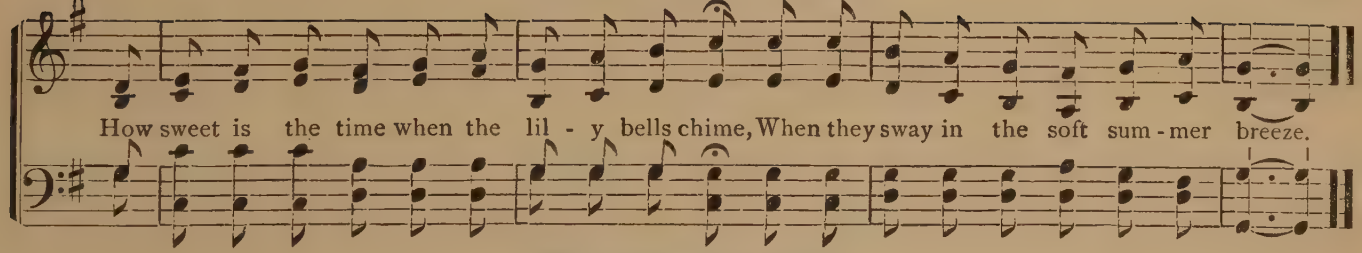

1. Pan - sy, dear-est lit - tle pan - sy, Look-ing up at me, Glad-ness, joy, and love and
2. Could you tell me I would ask you, Why you are so sweet; May - be 'tis because you're
3. Tho' 'tis dark and gloom-y weath - er, Still you wear a smile; I'll be like my lit - tle
beau - ty, In your face I see.
low - ly, Grow - ing at my feet.
pan - sy, Cheer - y all the while.
Chorus.
Flow - er, flow - er, lit - tle flow - er,
Flow - er, flow - er, etc.
Flow - er, flow - er, etc.
Flow - er, flow - er, lit - tle flow - er,
Look-ing up at me, Is there something you would tell me? Tell it all to me.
Is there some - thing you would tell me?

The Lily Bells.

MARIA STRAUB. S. W. STRAUB.

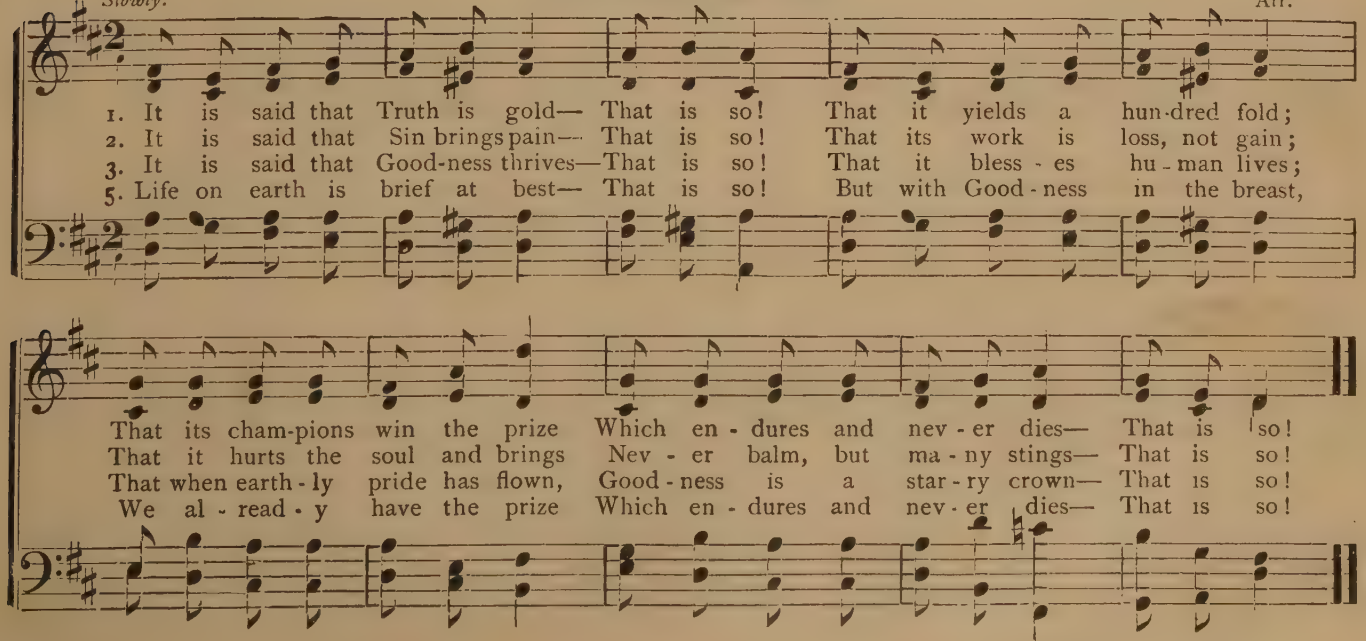
Rather fast.


1. The bells, the bells, the beau-ti-ful bells, The lil-y-bells all in bloom;
2 The bells, the bells, the lil-y bells rare, How charm-ing and grand to view;
3. O bells, sweet bells, bright bells, lil-y bells, To wa-ken the sum-mer morn!
Till burst-ing in beau-ty, the lit-tle bud swells, Sweet is the air with per-fume....
No king in his glo-ry such gar-ment could wear, Rich-er than roy-al their hue.....
Our mem-or-y ev-er their love-li-ness tells, Ev-er they'll live in our song....
Chorus.
How sweet is the time when the lil-y bells chime, When they sway in the soft sum-mer breeze;

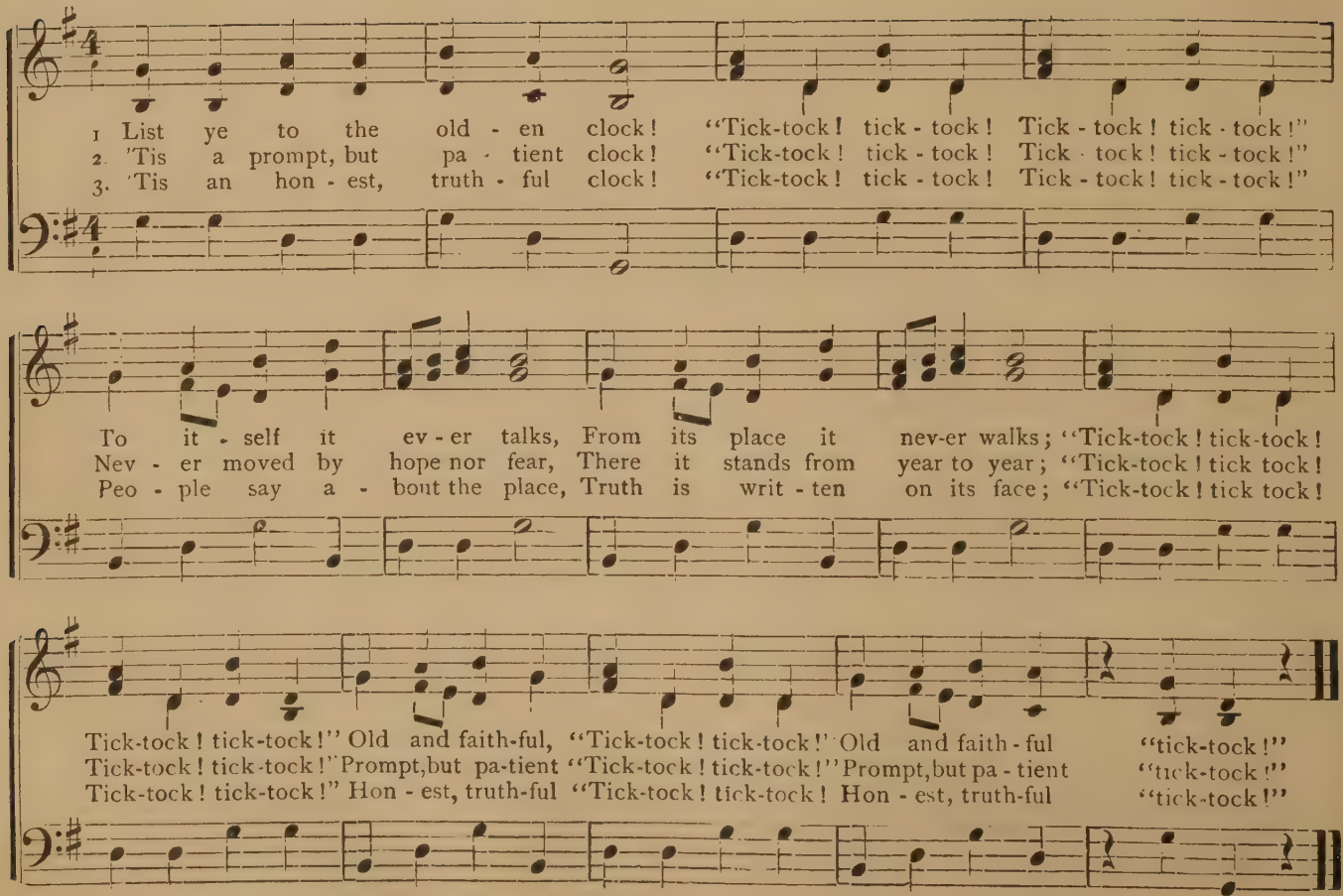


The Crown of Life.

Slowly. Arr.

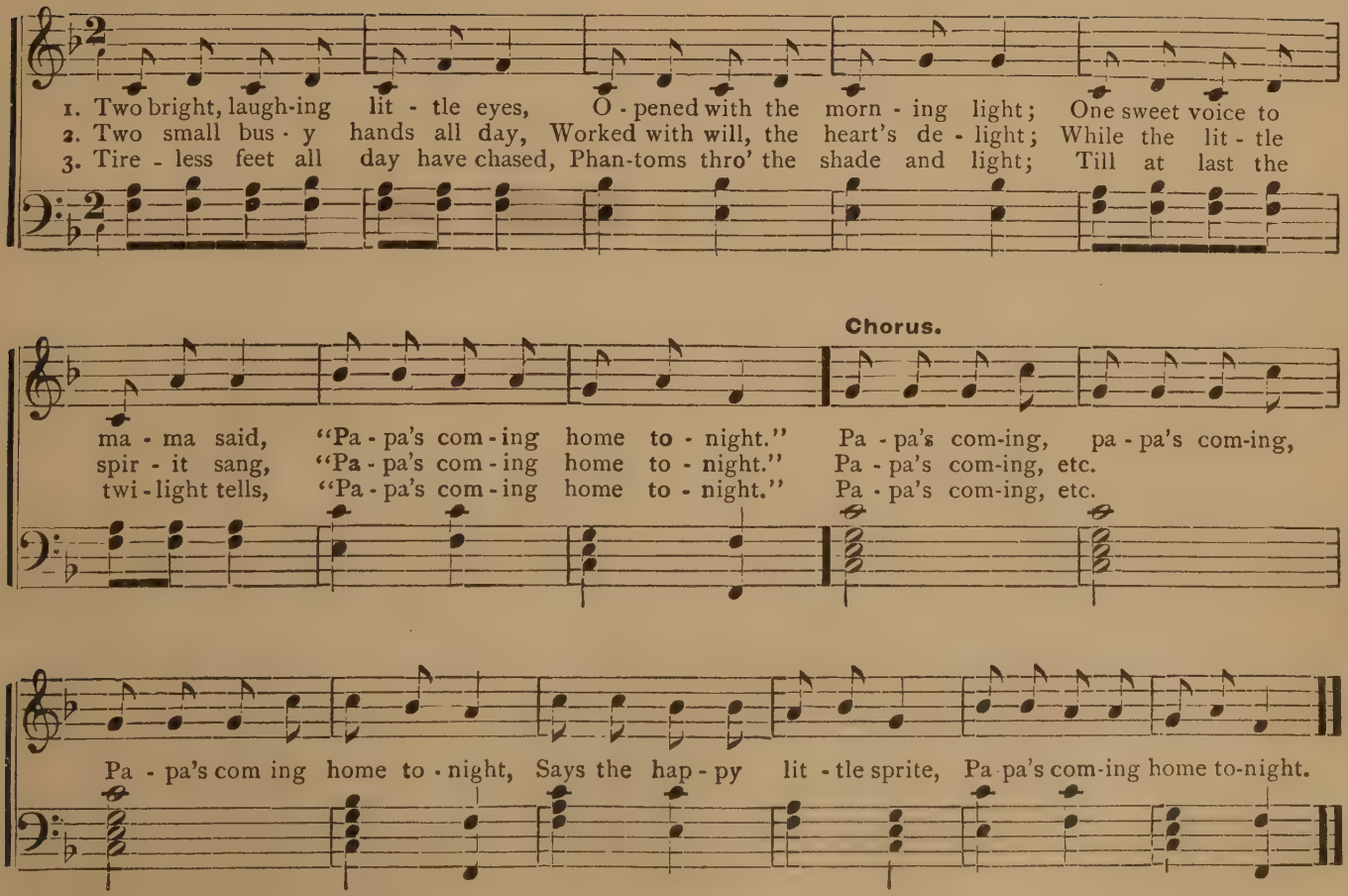

1. It is said that Truth is gold— That is so! That it yields a hun-dred fold;
2. It is said that Sin brings pain— That is so! That its work is loss, not gain;
3. It is said that Good-ness thrives— That is so! That it bless - es hu - man lives;
5. Life on earth is brief at best— That is so! But with Good - ness in the breast,
That its cham-pions win the prize Which en - dures and nev - er dies— That is so!
That it hurts the soul and brings Nev - er balm, but ma - ny stings— That is so!
That when earth - ly pride has flown, Good - ness is a star - ry crown— That is so!
We al - read - y have the prize Which en - dures and nev - er dies— That is so!

The Old Clock.


1 List ye to the old - en clock! "Tick-tock! tick - tock! Tick - tock! tick - tock!"
2. 'Tis a prompt, but pa - tient clock! "Tick-tock! tick - tock! Tick - tock! tick - tock!"
3. 'Tis an hon - est, truth - ful clock! "Tick-tock! tick - tock! Tick - tock! tick - tock!"
To it - self it ev - er talks, From its place it nev-er walks; "Tick-tock! tick-tock!
Nev - er moved by hope nor fear, There it stands from year to year; "Tick-tock! tick tock!
Peo - ple say a - bout the place, Truth is writ - ten on its face; "Tick-tock! tick tock!
Tick-tock! tick-tock!" Old and faith-ful, "Tick-tock! tick-tock!" Old and faith - ful "tick-tock!"
Tick-tock! tick-tock!" Prompt, but pa-tient "Tick-tock! tick-tock!" Prompt, but pa - tient "tick-tock!"
Tick-tock! tick-tock!" Hon - est, truth-ful "Tick-tock! tick-tock! Hon - est, truth-ful "tick-tock!"

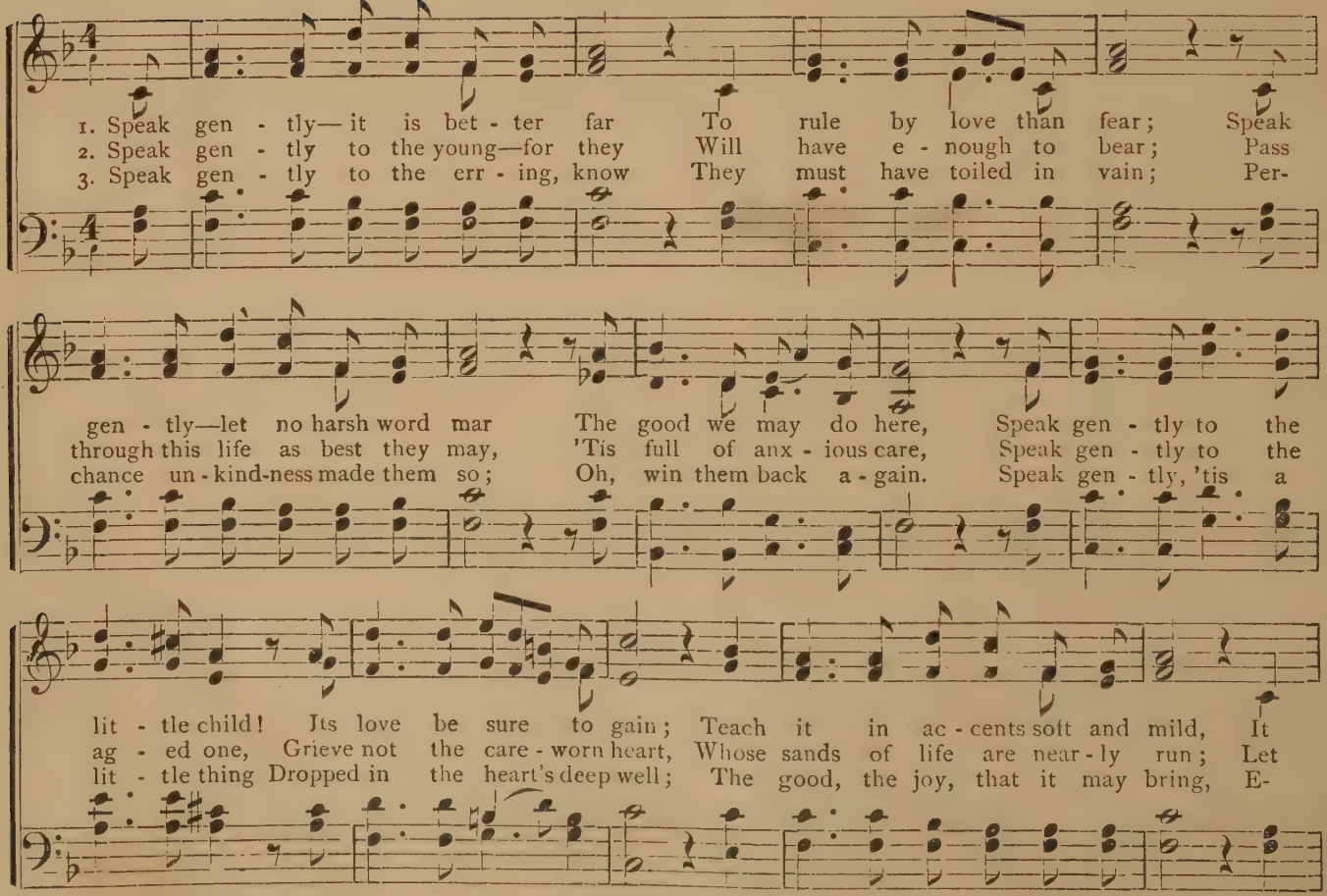
Papa's Coming Home To-Night.

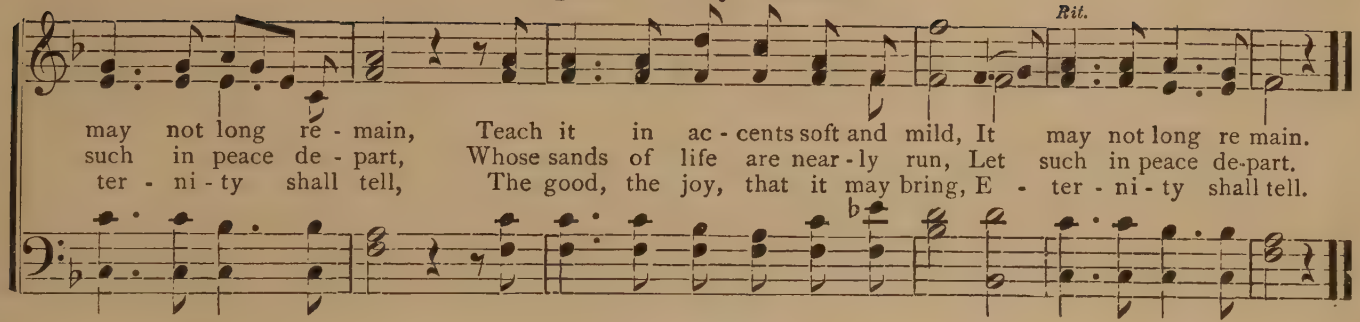
MARY A. STRAUB. S. W. STRAUB.


1. Two bright, laugh-ing lit - tle eyes, O - pened with the morn - ing light; One sweet voice to
2. Two small bus - y hands all day, Worked with will, the heart's de - light; While the lit - tle
3. Tire - less feet all day have chased, Phan-toms thro' the shade and light; Till at last the
Chorus.
ma - ma said, "Pa - pa's com - ing home to - night." Pa - pa's com-ing, pa - pa's com-ing,
spir - it sang, "Pa - pa's com - ing home to - night." Pa - pa's com-ing, etc.
twi - light tells, "Pa - pa's com - ing home to - night." Pa - pa's com-ing, etc.
Pa - pa's com ing home to - night, Says the hap - py lit - tle sprite, Pa pa's com-ing home to-night.

Speak Gently.

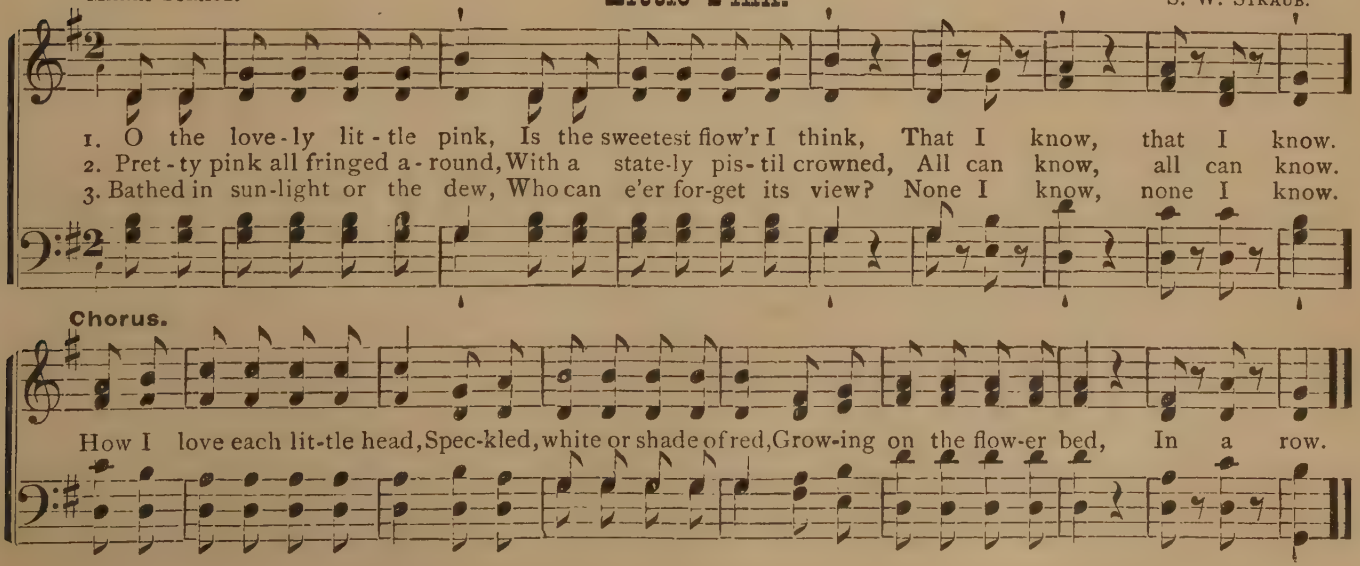
W. V. Wallace.


1. Speak gen - tly— it is bet - ter far To rule by love than fear; Speak
2. Speak gen - tly to the young—for they Will have e - nough to bear; Pass
3. Speak gen - tly to the err - ing, know They must have toiled in vain; Per-
gen - tly—let no harsh word mar The good we may do here, Speak gen - tly to the
through this life as best they may, 'Tis full of anx - ious care, Speak gen - tly to the
chance un - kind-ness made them so; Oh, win them back a - gain. Speak gen - tly, 'tis a
lit - tle child! Its love be sure to gain; Teach it in ac - cents soft and mild, It
ag - ed one, Grieve not the care - worn heart, Whose sands of life are near - ly run; Let
lit - tle thing Dropped in the heart's deep well; The good, the joy, that it may bring, E-


Rit.
may not long re - main, Teach it in ac - cents soft and mild, It may not long re main.
such in peace de - part, Whose sands of life are near - ly run, Let such in peace de-part.
ter - ni - ty shall tell, The good, the joy, that it may bring, E - ter - ni - ty shall tell.

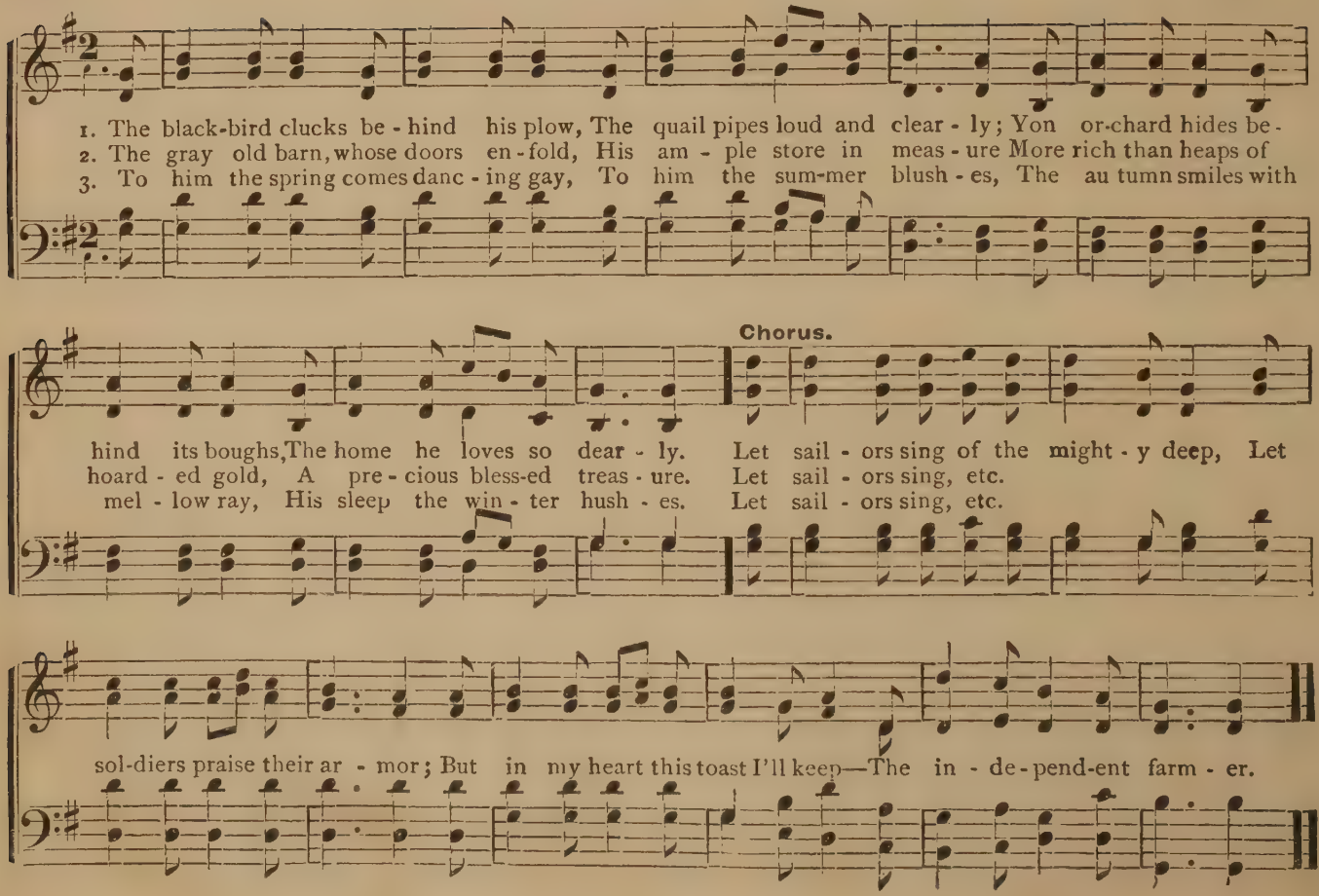
Little Pink.

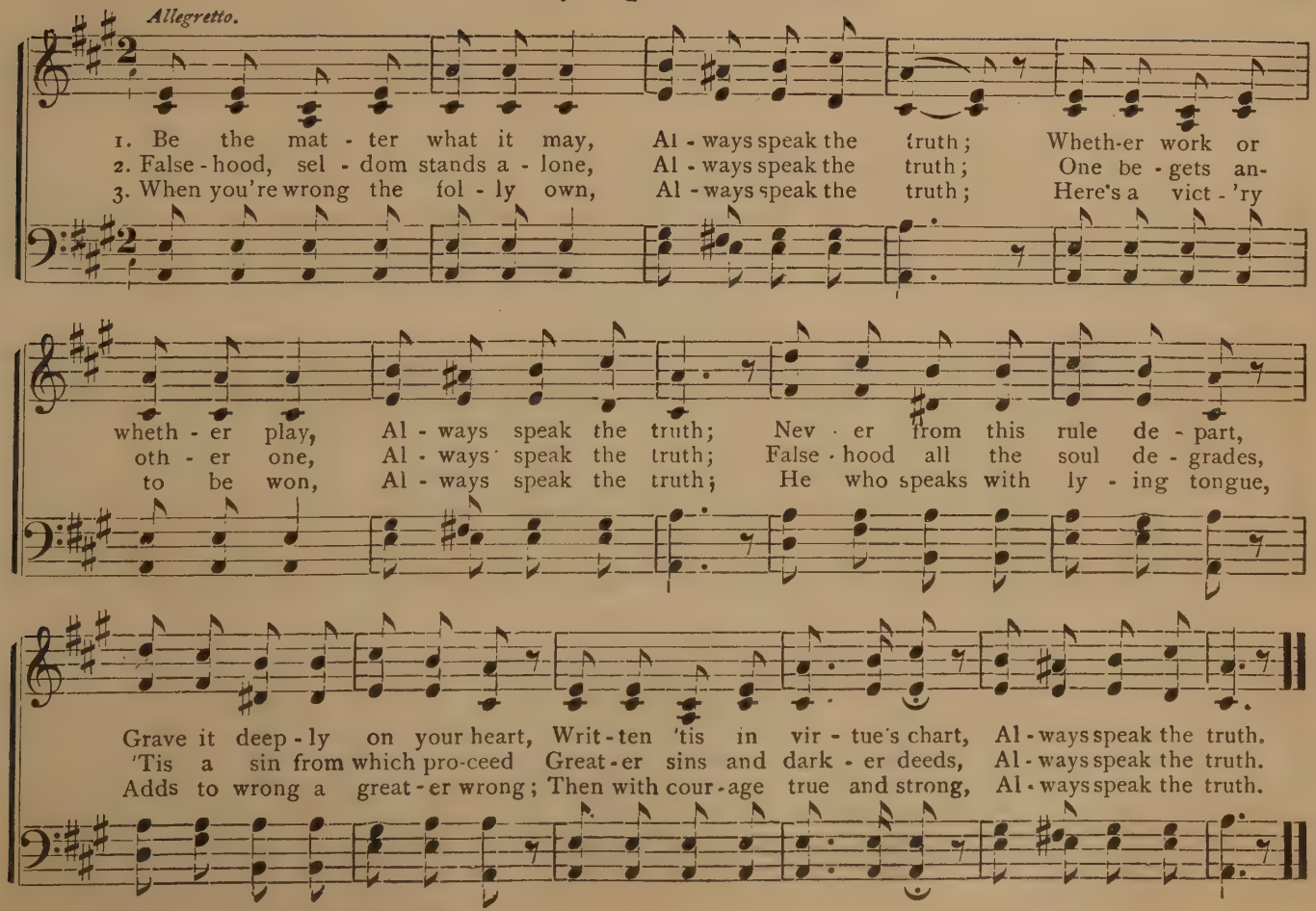
MARIA STRAUB. S. W. STRAUB.


1. O the love - ly lit - tle pink, Is the sweetest flow'r I think, That I know, that I know.
2. Pret - ty pink all fringed a - round, With a state - ly pis - til crowned, All can know, all can know.
3. Bathed in sun-light or the dew, Who can e'er for-get its view? None I know, none I know.
Chorus.
How I love each lit-tle head, Spec-kled, white or shade of red, Grow-ing on the flow-er bed, In a row.

The Independent Farmer.

S. W. Straub.


1. The black-bird clucks be - hind his plow, The quail pipes loud and clear - ly; Yon or-chard hides be -
2. The gray old barn, whose doors en - fold, His am - ple store in meas - ure More rich than heaps of
3. To him the spring comes danc - ing gay, To him the sum-mer blush - es, The au tumn smiles with
Chorus.
hind its boughs, The home he loves so dear - ly. Let sail - ors sing of the might - y deep, Let
hoard - ed gold, A pre - cious bless-ed treas - ure. Let sail - ors sing, etc.
mel - low ray, His sleep the win - ter hush - es. Let sail - ors sing, etc.
sol-diers praise their ar - mor; But in my heart this toast I'll keep—The in - de - pend-ent farm - er.

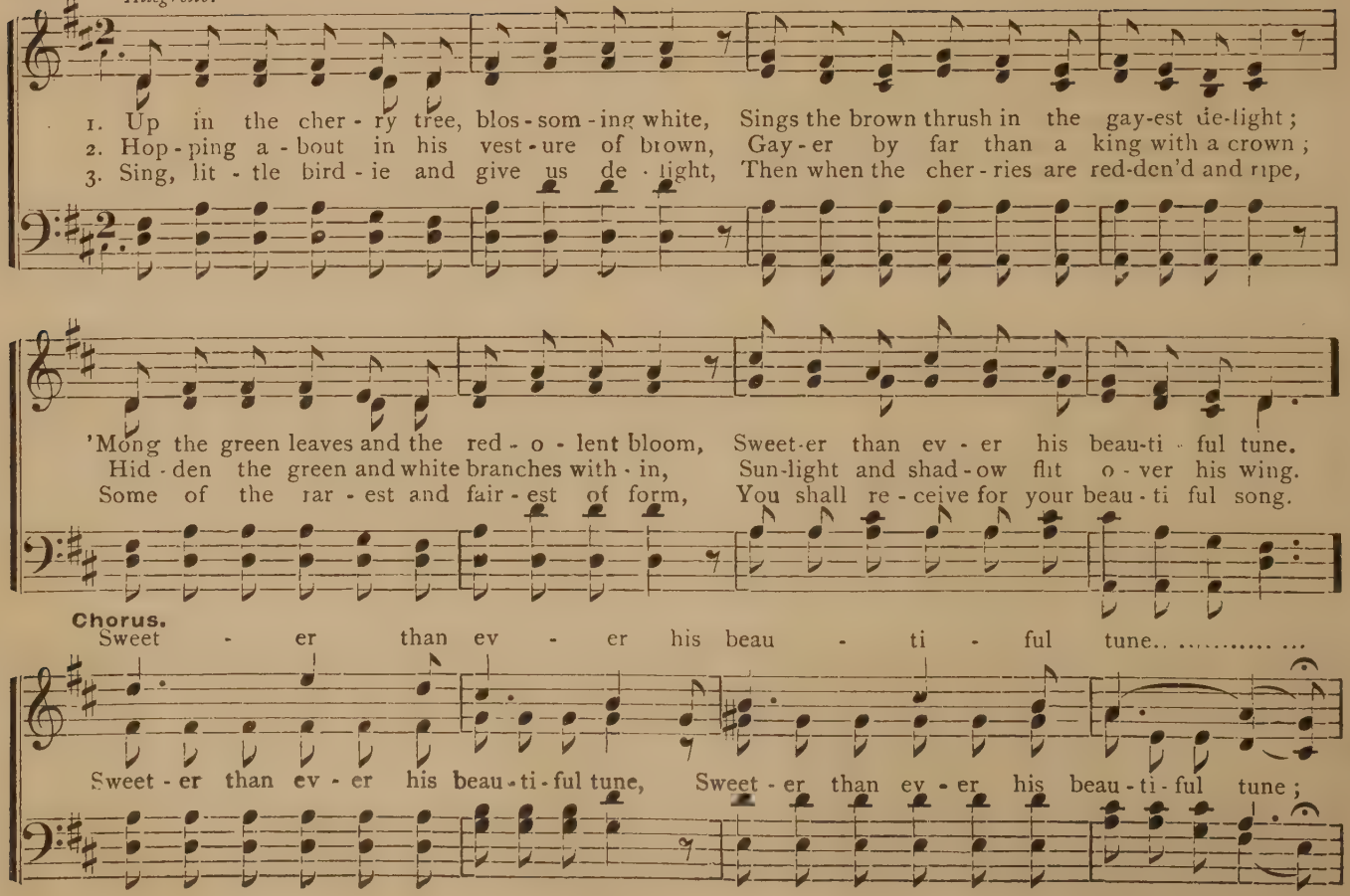

Allegretto.
1. Be the mat - ter what it may, Al - ways speak the truth; Wheth-er work or
2. False - hood, sel - dom stands a - lone, Al - ways speak the truth; One be - gets an-
3. When you're wrong the fol - ly own, Al - ways speak the truth; Here's a vict - 'ry
wheth - er play, Al - ways speak the truth; Nev - er from this rule de - part,
oth - er one, Al - ways speak the truth; False - hood all the soul de - grades,
to be won, Al - ways speak the truth; He who speaks with ly - ing tongue,
Grave it deep - ly on your heart, Writ - ten 'tis in vir - tue's chart, Al - ways speak the truth.
'Tis a sin from which pro-ceed Great - er sins and dark - er deeds, Al - ways speak the truth.
Adds to wrong a great - er wrong; Then with cour - age true and strong, Al - ways speak the truth.

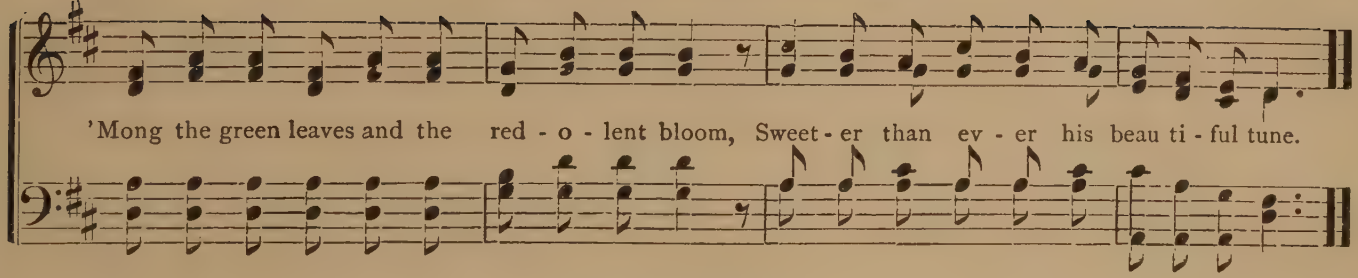
Song of the Thrush.

MARIA STRAUB.

S. W. S.

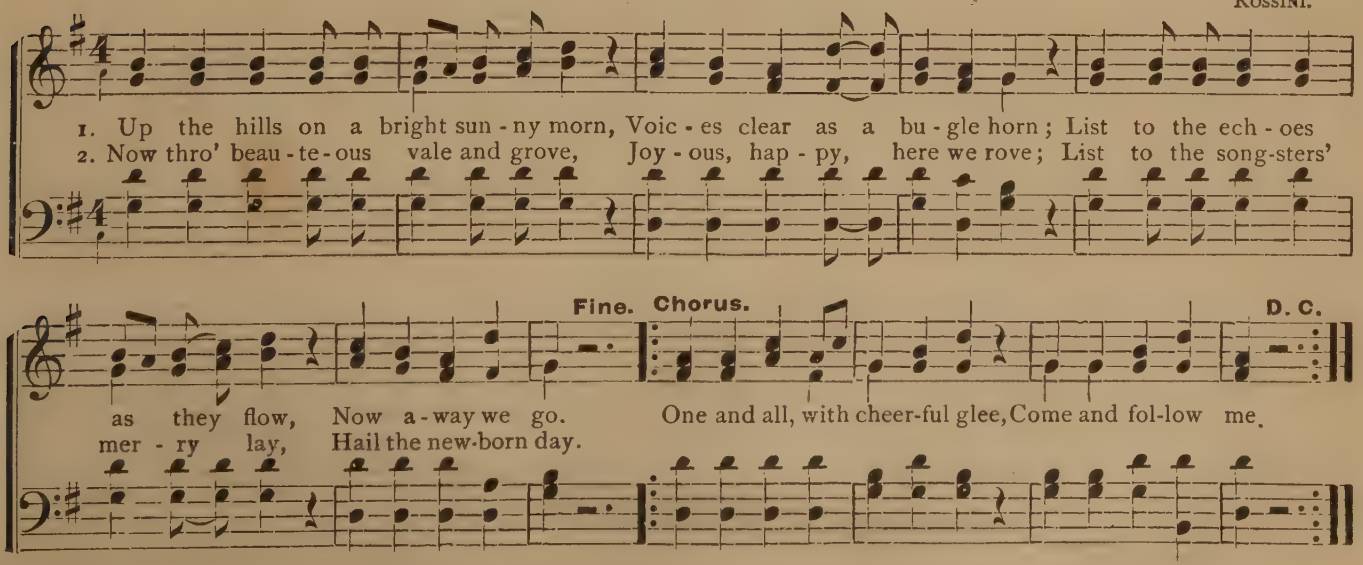
Allegretto.


1. Up in the cher - ry tree, blos - som - ing white, Sings the brown thrush in the gay-est de-light;
2. Hop - ping a - bout in his vest - ure of brown, Gay - er by far than a king with a crown;
3. Sing, lit - tle bird - ie and give us de - light, Then when the cher - ries are red-den'd and ripe,
'Mong the green leaves and the red - o - lent bloom, Sweet-er than ev - er his beau-ti - ful tune.
Hid - den the green and white branches with - in, Sun-light and shad - ow flit o - ver his wing.
Some of the rar - est and fair - est of form, You shall re - ceive for your beau - ti ful song.
Chorus.
Sweet - er than ev - er his beau - ti - ful tune.
Sweet - er than ev - er his beau - ti - ful tune, Sweet - er than ev - er his beau - ti - ful tune;



Up the Hills.

ROSSINI.

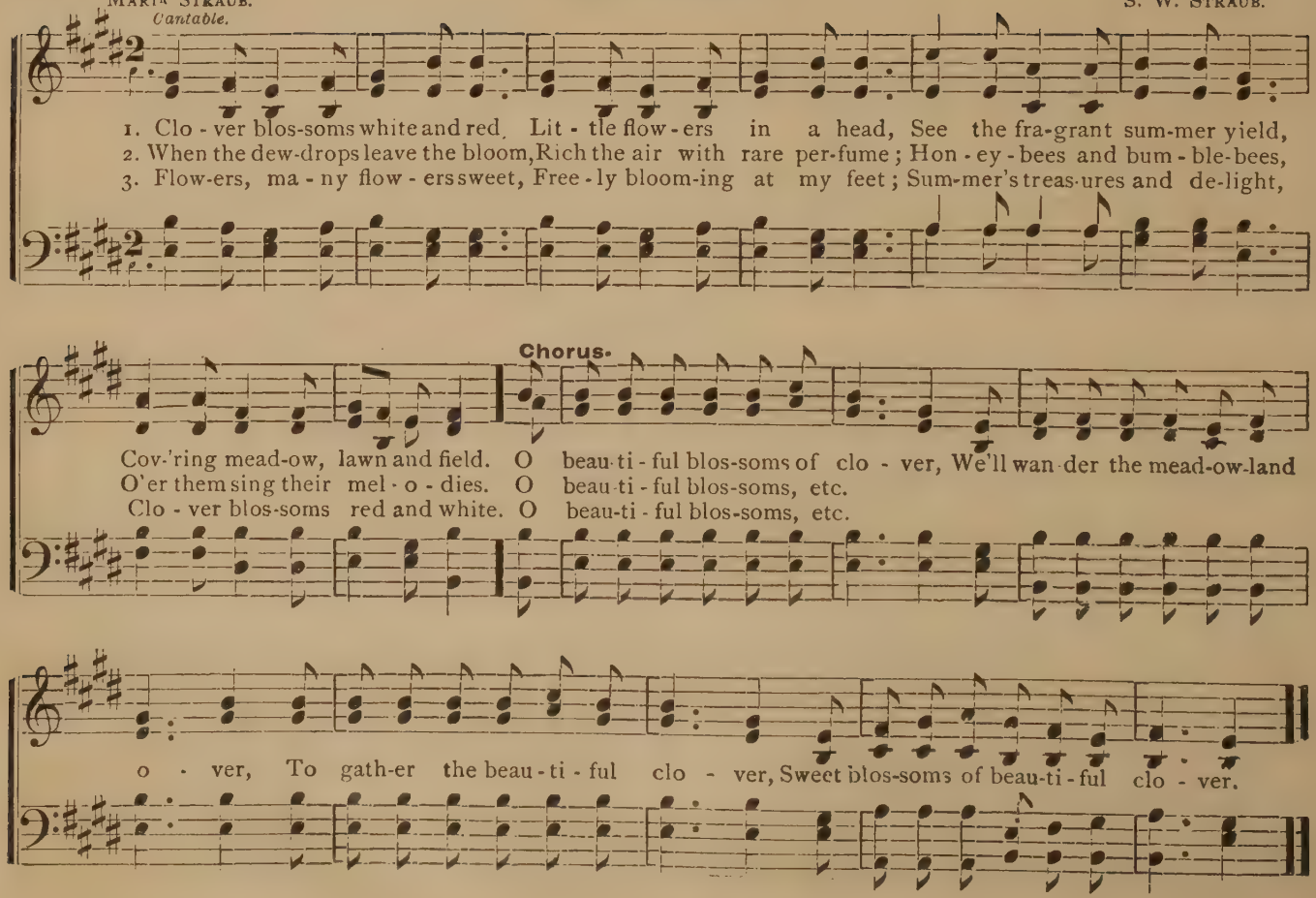

1. Up the hills on a bright sun - ny morn, Voic - es clear as a bu - gle horn; List to the ech - oes
2. Now thro' beau - te - ous vale and grove, Joy - ous, hap - py, here we rove; List to the song-sters'
Fine.
Chorus.
D. C.
as they flow, Now a - way we go. One and all, with cheer-ful glee, Come and fol-low me.
mer - ry lay, Hail the new-born day.

Clover Blossoms.

MARIA STRAUB.

Cantabile.

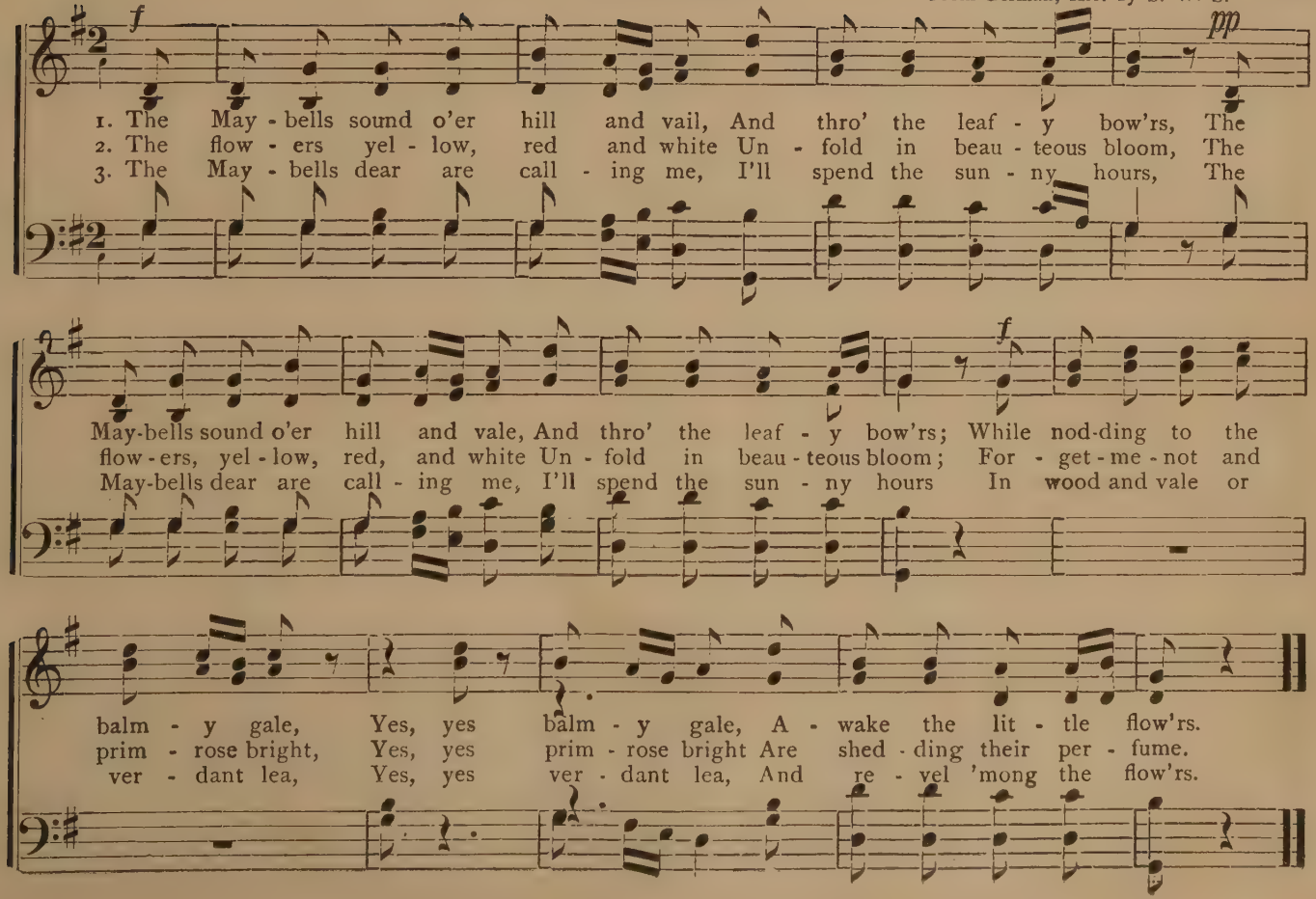
S. W. STRAUB.


1. Clo - ver blos-soms white and red, Lit - tle flow - ers in a head, See the fra-grant sum-mer yield,
2. When the dew-drops leave the bloom, Rich the air with rare per-fume; Hon - ey - bees and bum - ble-bees,
3. Flow-ers, ma - ny flow - ers sweet, Free - ly bloom-ing at my feet; Sum-mer's treas-ures and de-light,
Chorus.
Cov-'ring mead-ow, lawn and field. O beau-ti - ful blos-soms of clo - ver, We'll wan-der the mead-ow-land
O'er them sing their mel - o - dies. O beau-ti - ful blos-soms, etc.
Clo - ver blos-soms red and white. O beau-ti - ful blos-soms, etc.
o - ver, To gath-er the beau - ti - ful clo - ver, Sweet blos-soms of beau-ti - ful clo - ver.

May-Bells.

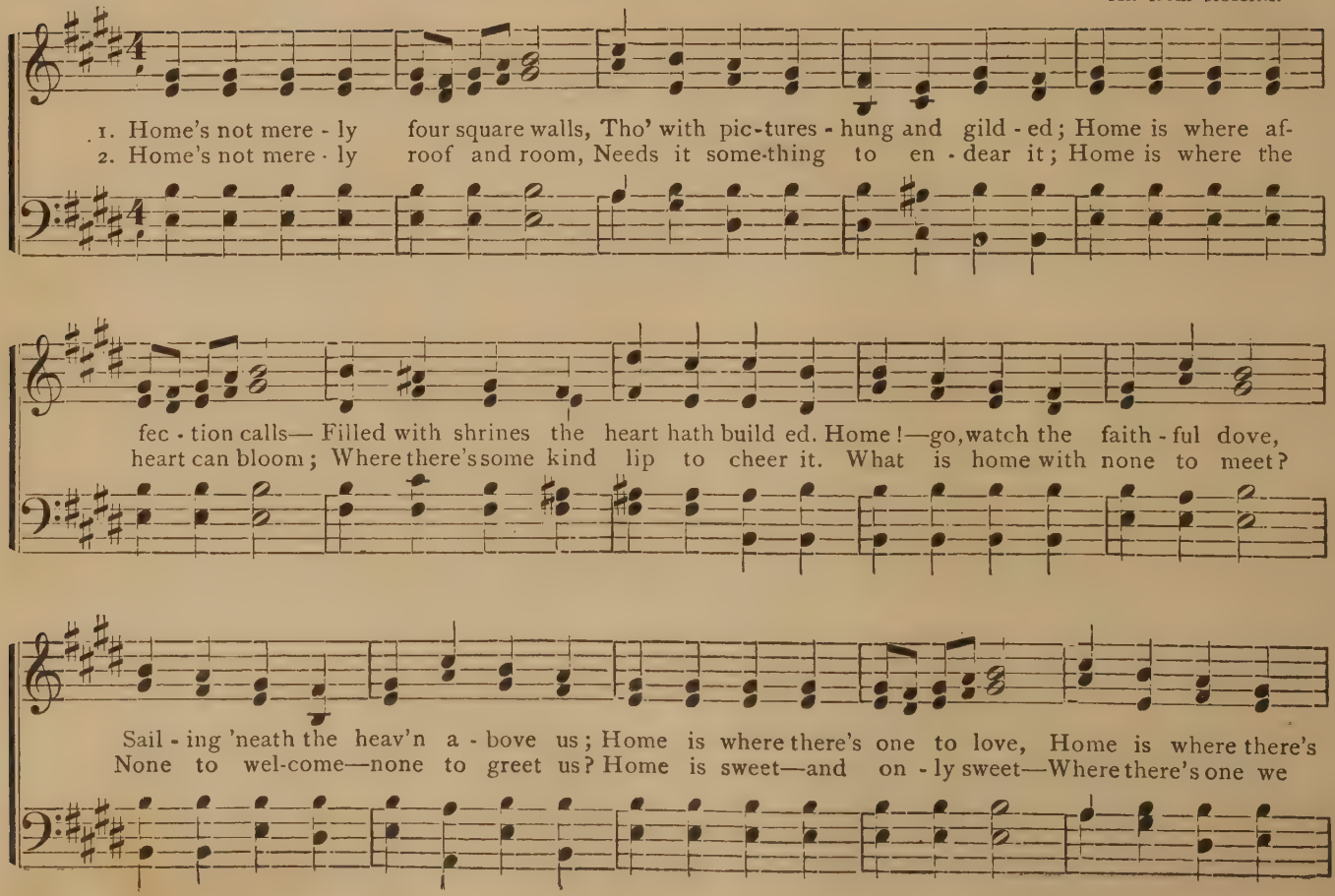
M. S.

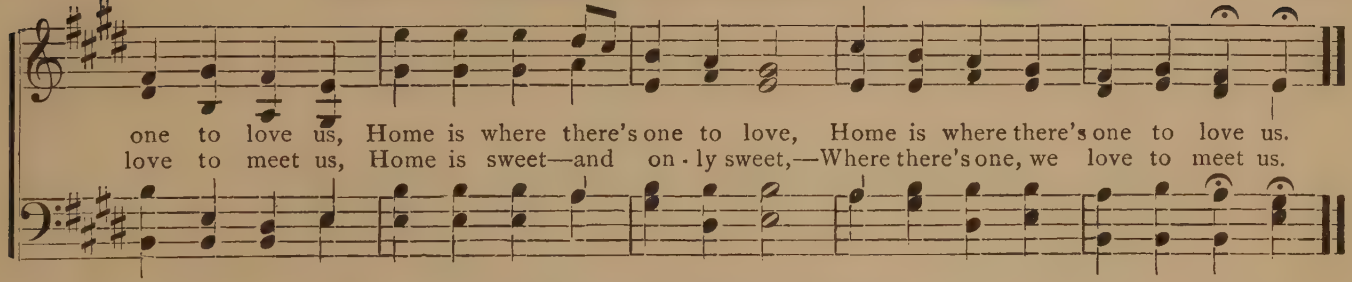
From German, Arr. by S. W. S.


f
pp
1. The May - bells sound o'er hill and vail, And thro' the leaf - y bow'rs, The
2. The flow - ers yel - low, red and white Un - fold in beau - teous bloom, The
3. The May - bells dear are call - ing me, I'll spend the sun - ny hours, The
May-bells sound o'er hill and vale, And thro' the leaf - y bow'rs; While nod-ding to the
flow - ers, yel - low, red, and white Un - fold in beau - teous bloom; For - get - me - not and
May-bells dear are call - ing me, I'll spend the sun - ny hours In wood and vale or
f
balm - y gale, Yes, yes balm - y gale, A - wake the lit - tle flow'rs.
prim - rose bright, Yes, yes prim - rose bright Are shed - ding their per - fume.
ver - dant lea, Yes, yes ver - dant lea, And re - vel 'mong the flow'rs.

Home's Not Merely Four Square Walls.

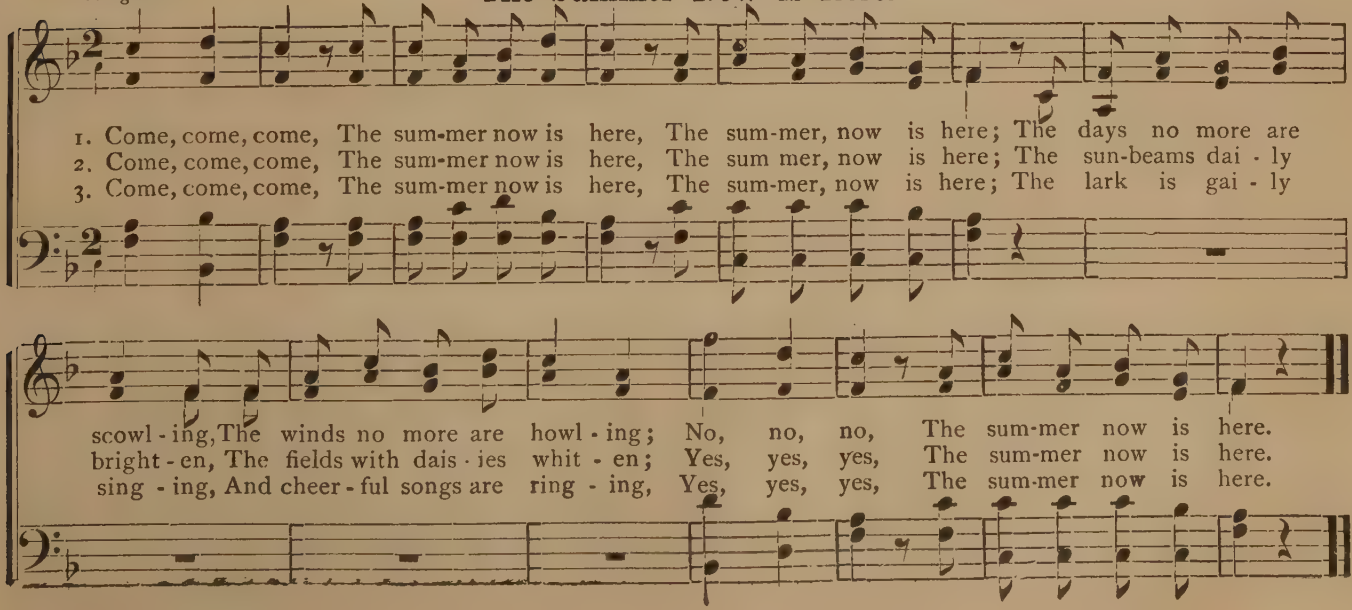
Air from ROSSINI.


1. Home's not mere - ly four square walls, Tho' with pic-tures - hung and gild - ed; Home is where af-
2. Home's not mere - ly roof and room, Needs it some-thing to en - dear it; Home is where the
fec - tion calls— Filled with shrines the heart hath build ed. Home!—go, watch the faith - ful dove,
heart can bloom; Where there's some kind lip to cheer it. What is home with none to meet?
Sail - ing 'neath the heav'n a - bove us; Home is where there's one to love, Home is where there's
None to wel-come—none to greet us? Home is sweet—and on - ly sweet—Where there's one we


one to love us, Home is where there's one to love, Home is where there's one to love us.
love to meet us, Home is sweet—and on - ly sweet,—Where there's one, we love to meet us.

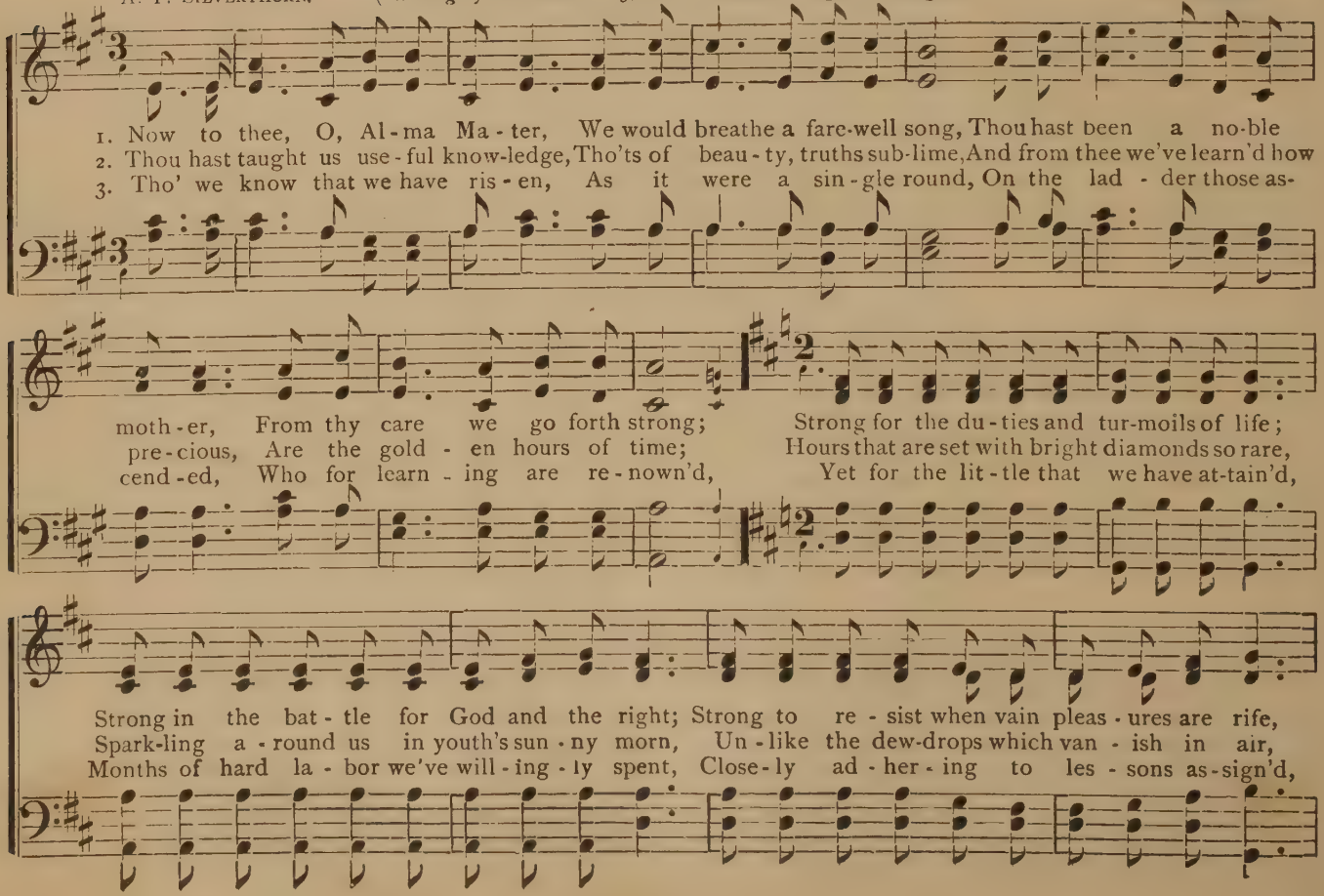
The Summer Now is Here.

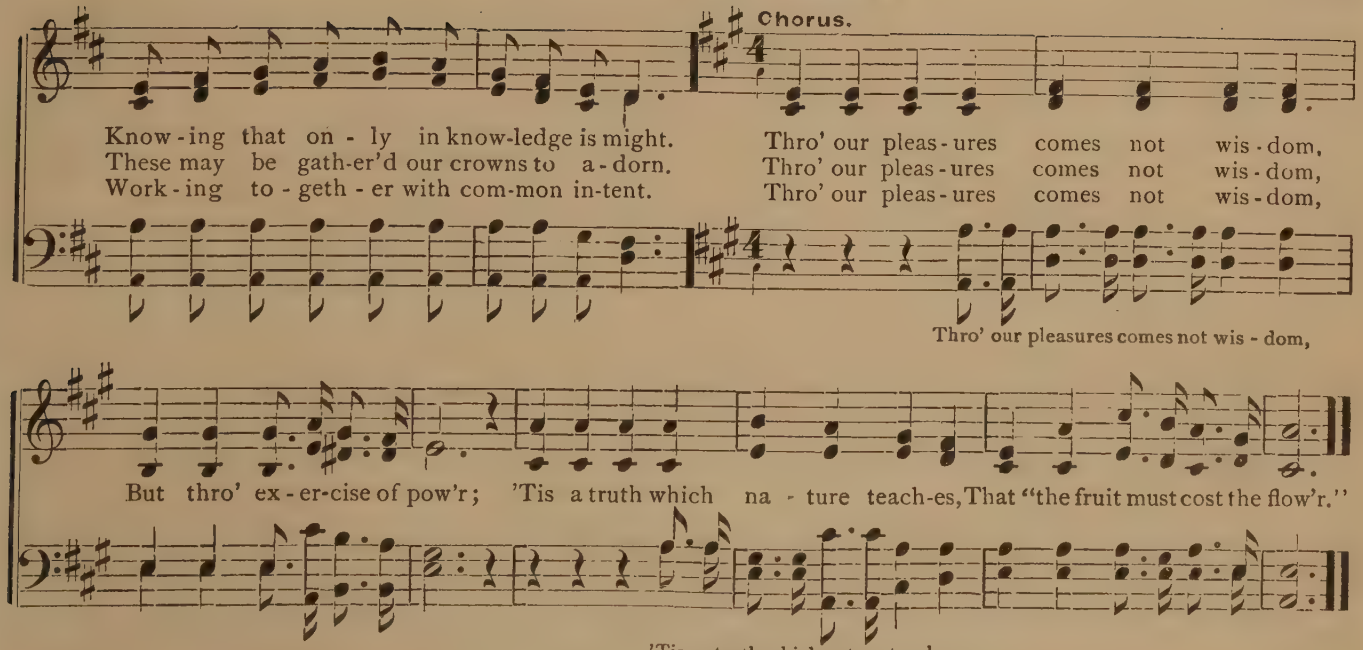
Allegretto. FR. SILCHER.


1. Come, come, come, The sum-mer now is here, The sum-mer, now is here; The days no more are
2. Come, come, come, The sum-mer now is here, The sum mer, now is here; The sun-beams dai - ly
3. Come, come, come, The sum-mer now is here, The sum-mer, now is here; The lark is gai - ly
scowl - ing, The winds no more are howl - ing; No, no, no, The sum-mer now is here.
bright - en, The fields with dais - ies whit - en; Yes, yes, yes, The sum-mer now is here.
sing - ing, And cheer - ful songs are ring - ing, Yes, yes, yes, The sum-mer now is here.

Farewell Song. Class Ode.)

A. P. SILVERTHORN. (As sung by the class of '85, at the Normal College, Huntington, Pa.) WM. BEERY


1. Now to thee, O, Al-ma Ma-ter, We would breathe a fare-well song, Thou hast been a no-ble
2. Thou hast taught us use-ful know-ledge, Tho'ts of beau-ty, truths sub-lime, And from thee we've learn'd how
3. Tho' we know that we have ris-en, As it were a sin-gle round, On the lad-der those as-
moth-er, From thy care we go forth strong; Strong for the du-ties and tur-moils of life;
pre-cious, Are the gold-en hours of time; Hours that are set with bright diamonds so rare,
cend-ed, Who for learn-ing are re-nown'd, Yet for the lit-tle that we have at-tain'd,
Strong in the bat-tle for God and the right; Strong to re-sist when vain pleas-ures are rife,
Spark-ling a-round us in youth's sun-ny morn, Un-like the dew-drops which van-ish in air,
Months of hard la-bor we've will-ing-ly spent, Close-ly ad-her-ing to les-sons as-sign'd,

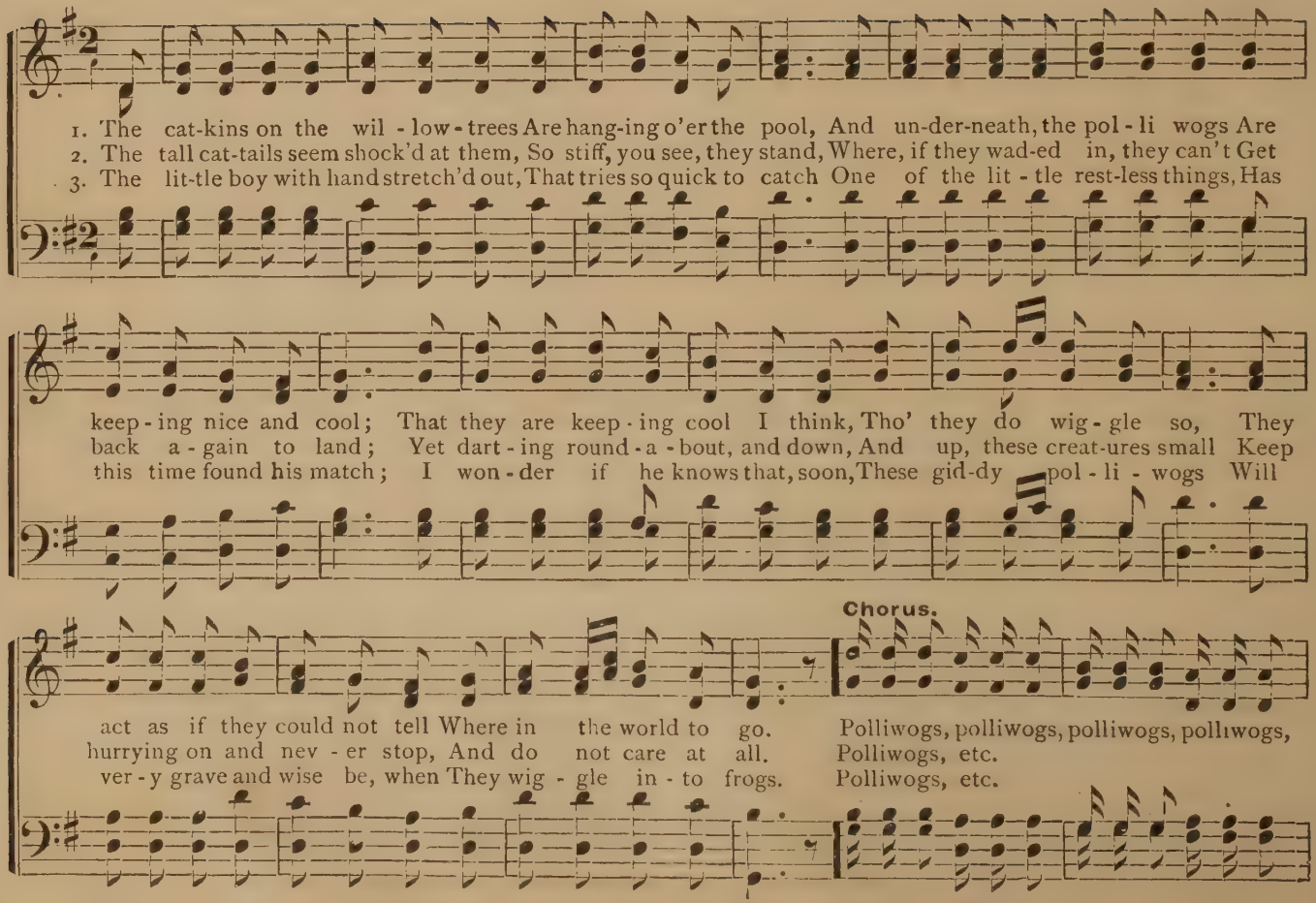

Chorus.
Know-ing that on-ly in know-ledge is might.
These may be gath-er'd our crowns to a-dorn.
Work-ing to-geth-er with com-mon in-tent.
Thro' our pleas-ures comes not wis-dom,
Thro' our pleas-ures comes not wis-dom,
Thro' our pleas-ures comes not wis-dom,
Thro' our pleasures comes not wis-dom,
But thro' ex-er-cise of pow'r; 'Tis a truth which na-ture teach-es, That "the fruit must cost the flow'r."
'Tis a truth which nature teach-es,

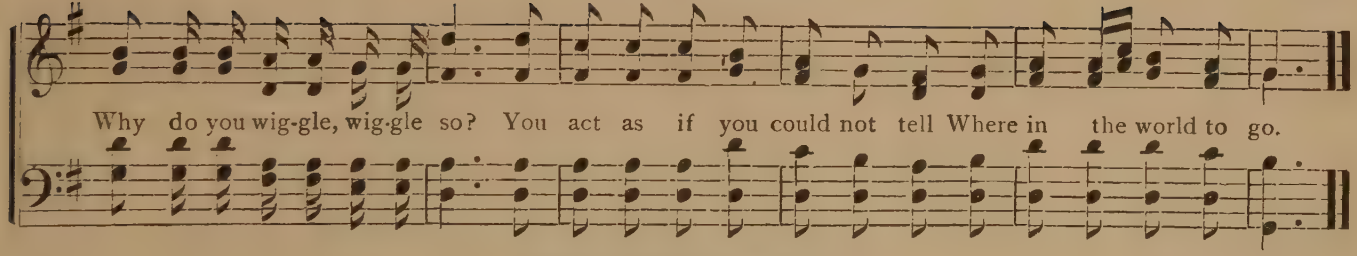
4. Teachers, now to you we tender,
Our sincerest gratitude,
For your earnest toil and labor,
And the truths in us imbued;
Patiently ever our minds you have trained,
Mildly correcting our errors in thought,
Pointing the way to where truth may be found,
Having us practice the knowledge you taught.

5. Classmates, long we've been together,
Friendship is a sacred tie,
Sadly shall we bid each other,
What may be a long good-bye;
When we have parted and time intervenes,
Still in the mem'ry shall visions arise,
Sweetly reverting to days that we spent,
Gaining the knowledge we ever will prize.

Polliwogs.

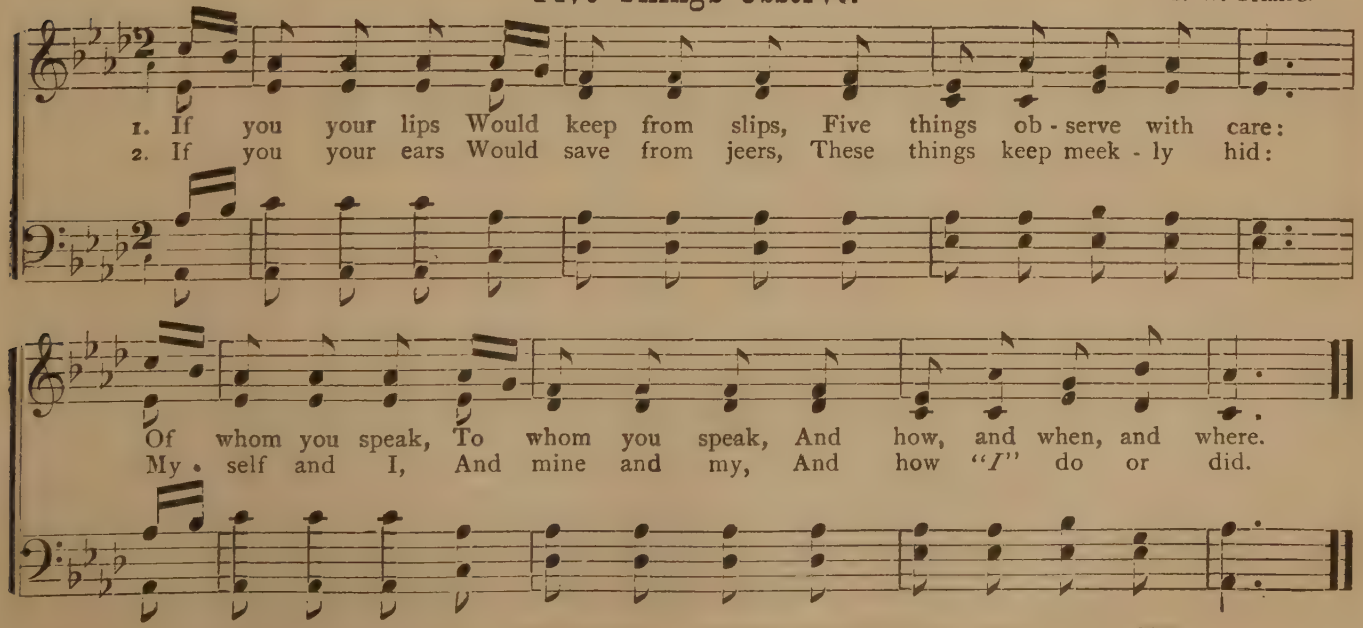
S. W. Straub.


1. The cat-kins on the wil - low - trees Are hang-ing o'er the pool, And un-der-neath, the pol - li wogs Are
2. The tall cat-tails seem shock'd at them, So stiff, you see, they stand, Where, if they wad-ed in, they can't Get
3. The lit-tle boy with hand stretch'd out, That tries so quick to catch One of the lit - tle rest-less things, Has
keep - ing nice and cool; That they are keep - ing cool I think, Tho' they do wig - gle so, They
back a - gain to land; Yet dart - ing round - a - bout, and down, And up, these creat-ures small Keep
this time found his match; I won - der if he knows that, soon, These gid-dy pol - li - wogs Will
Chorus.
act as if they could not tell Where in the world to go. Polliwogs, polliwogs, polliwogs, polliwogs,
hurrying on and nev - er stop, And do not care at all. Polliwogs, etc.
ver - y grave and wise be, when They wig - gle in - to frogs. Polliwogs, etc.



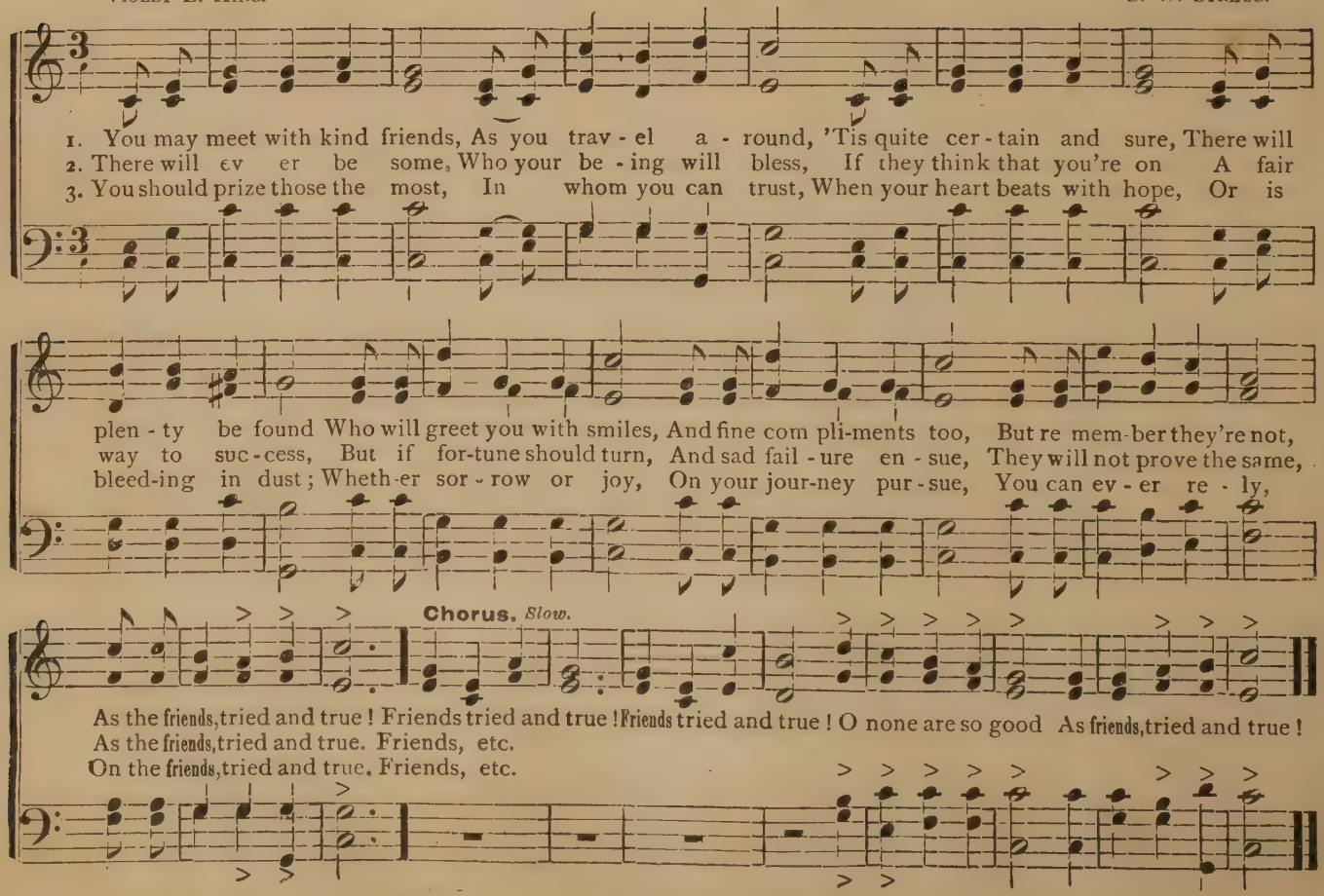
Five Things Observe.

S. W. Straub.


1. If you your lips Would keep from slips, Five things ob - serve with care:
2. If you your ears Would save from jeers, These things keep meek - ly hid:
Of whom you speak, To whom you speak, And how, and when, and where.
My self and I, And mine and my, And how "I" do or did.

Friends Tried and True

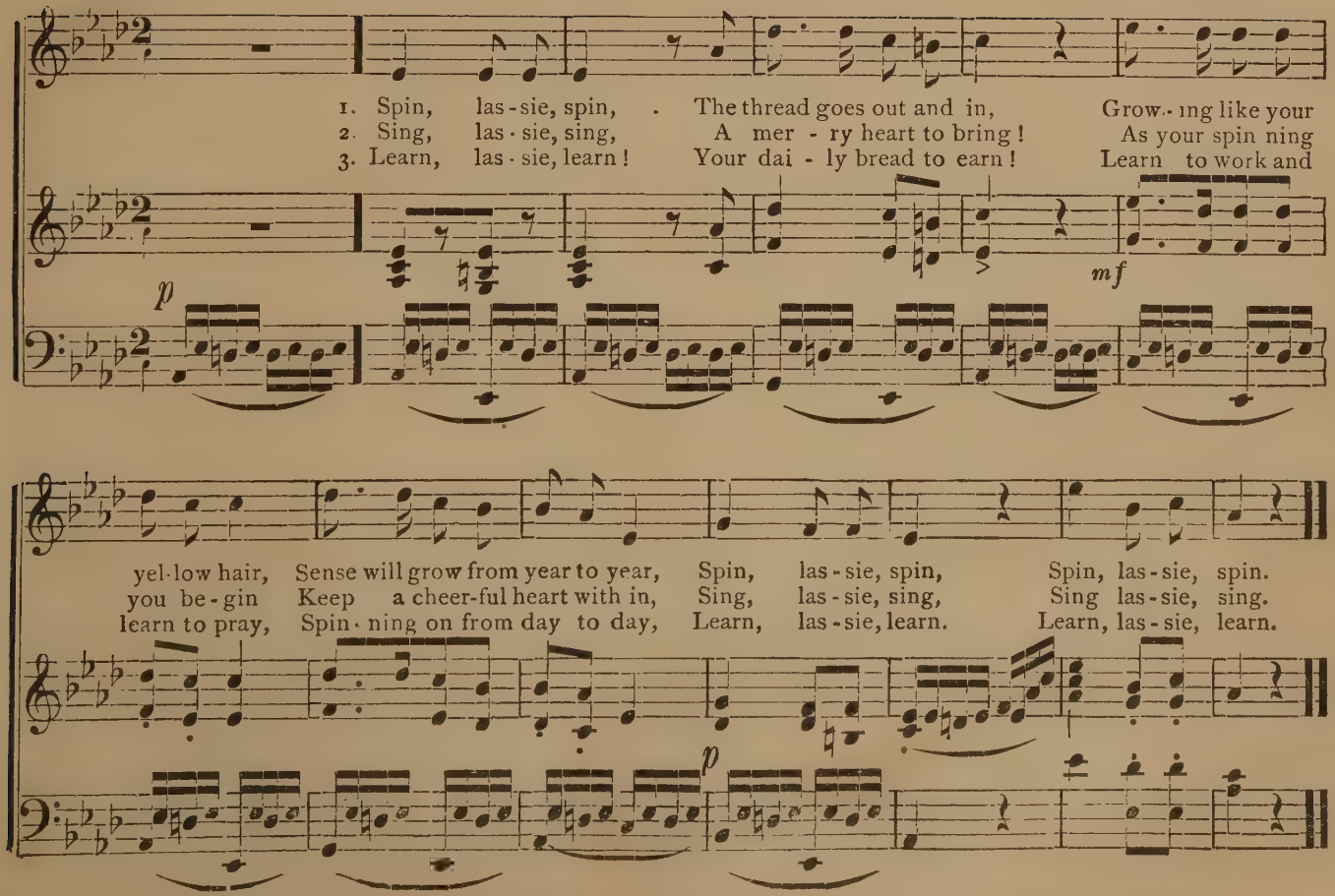
VIOLET E. KING. S. W. STRAUB.


1. You may meet with kind friends, As you trav - el a - round, 'Tis quite cer - tain and sure, There will
2. There will ev er be some, Who your be - ing will bless, If they think that you're on A fair
3. You should prize those the most, In whom you can trust, When your heart beats with hope, Or is
plen - ty be found Who will greet you with smiles, And fine com pli-ments too, But re mem-ber they're not,
way to suc - cess, But if for-tune should turn, And sad fail - ure en - sue, They will not prove the same,
bleed-ing in dust; Wheth-er sor - row or joy, On your jour-ney pur - sue, You can ev - er re - ly,
Chorus. Slow.
As the friends, tried and true! Friends tried and true! Friends tried and true! O none are so good As friends, tried and true!
As the friends, tried and true. Friends, etc.
On the friends, tried and true. Friends, etc.

Spinning Song.

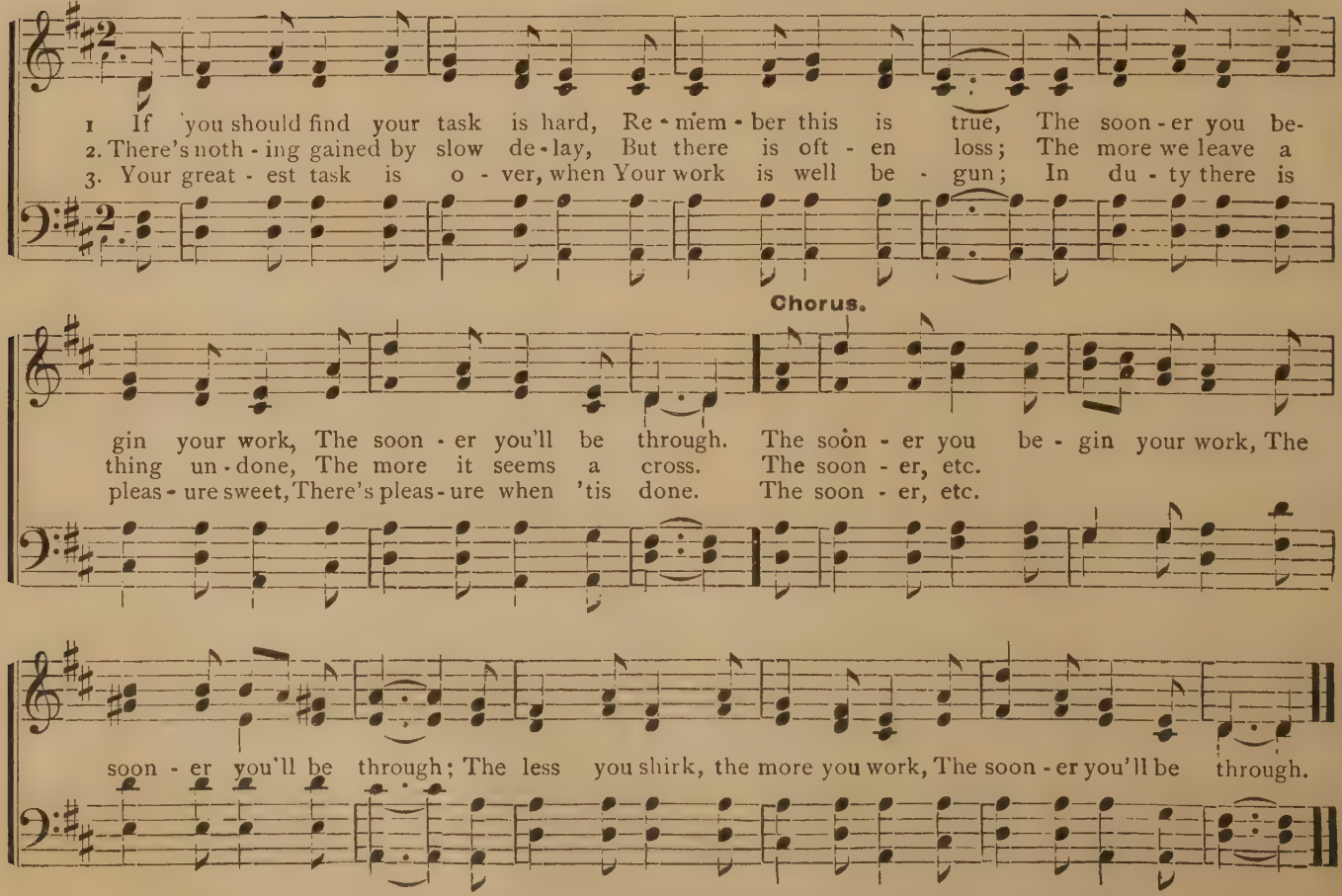
Allegretto.

CARL REINECKE.


1. Spin, las-sie, spin, The thread goes out and in, Grow-ing like your
2. Sing, las-sie, sing, A mer-ry heart to bring! As your spin ning
3. Learn, las-sie, learn! Your dai-ly bread to earn! Learn to work and
p
mf
yel-low hair, Sense will grow from year to year, Spin, las-sie, spin, Spin, las-sie, spin.
you be-gin Keep a cheer-ful heart with in, Sing, las-sie, sing, Sing las-sie, sing.
learn to pray, Spin-ning on from day to day, Learn, las-sie, learn. Learn, las-sie, learn.
p

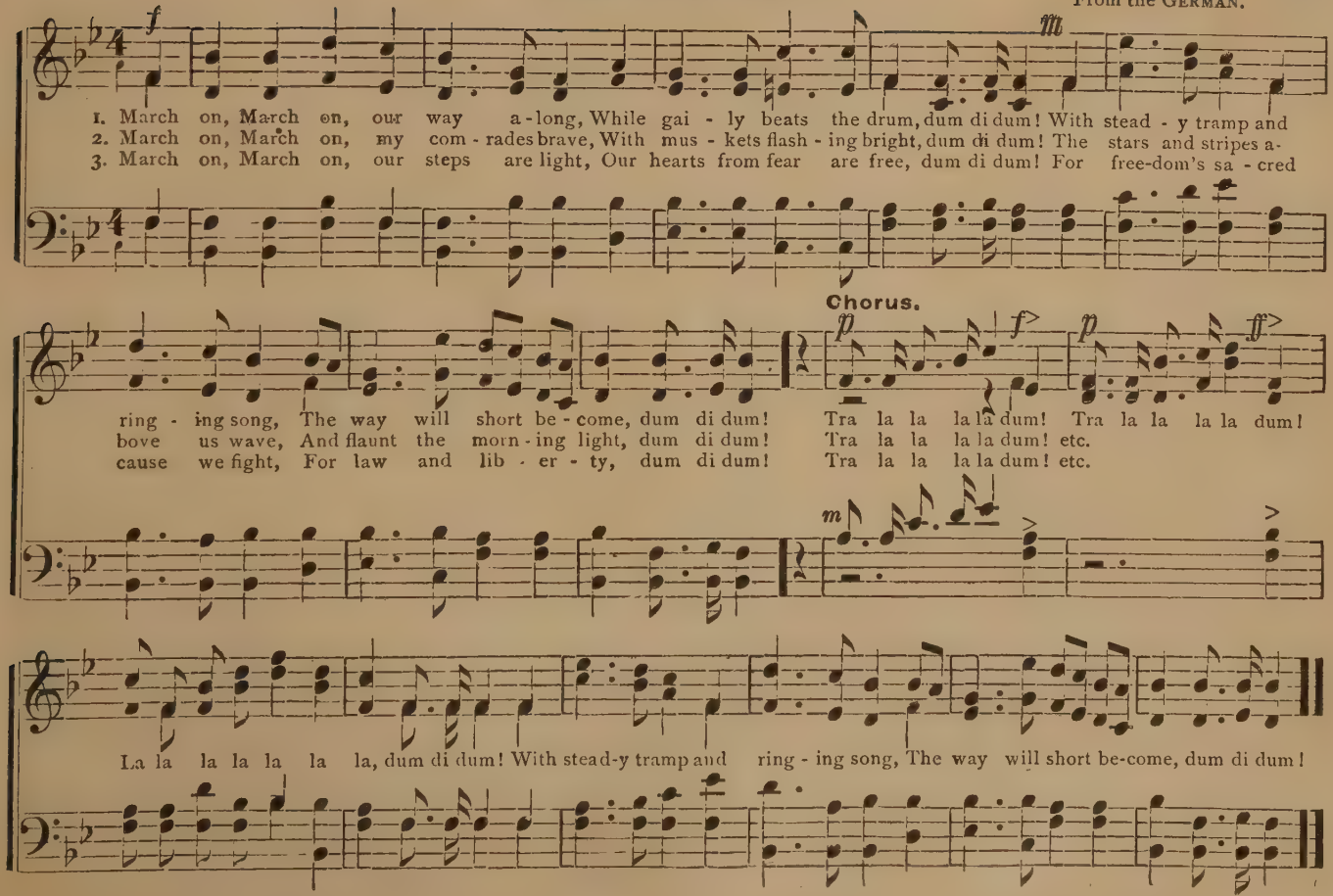
The Less You Shirk, the More You Work!

MARIA STRAUB. S. W. STRAUB.


1 If you should find your task is hard, Re-mem-ber this is true, The soon-er you be-
2. There's noth-ing gained by slow de-lay, But there is oft-en loss; The more we leave a
3. Your great-est task is o-ver, when Your work is well be-gun; In du-ty there is
Chorus.
gin your work, The soon-er you'll be through. The soon-er you be-gin your work, The
thing un-done, The more it seems a cross. The soon-er, etc.
pleas-ure sweet, There's pleas-ure when 'tis done. The soon-er, etc.
soon-er you'll be through; The less you shirk, the more you work, The soon-er you'll be through.

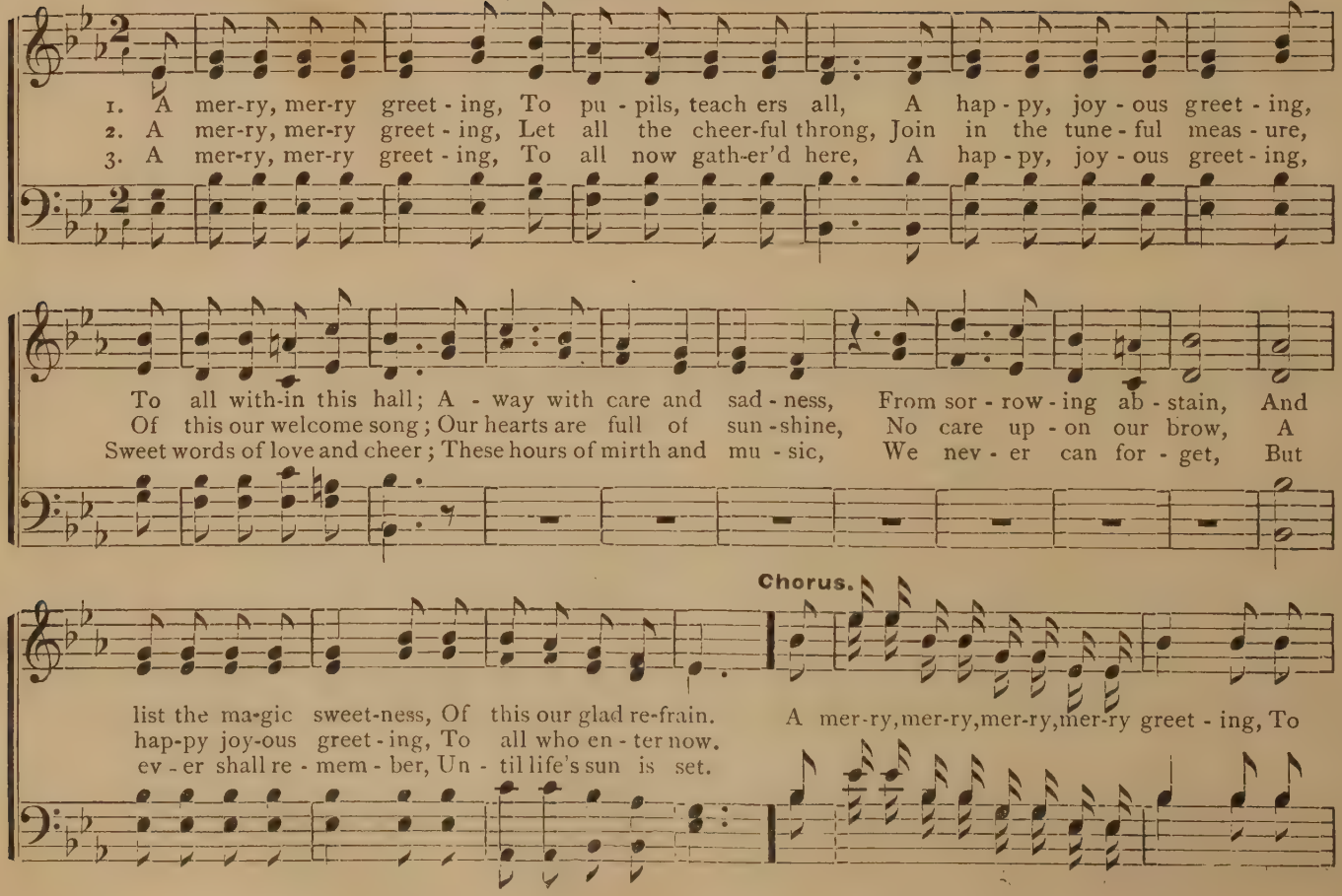
Marching Song.

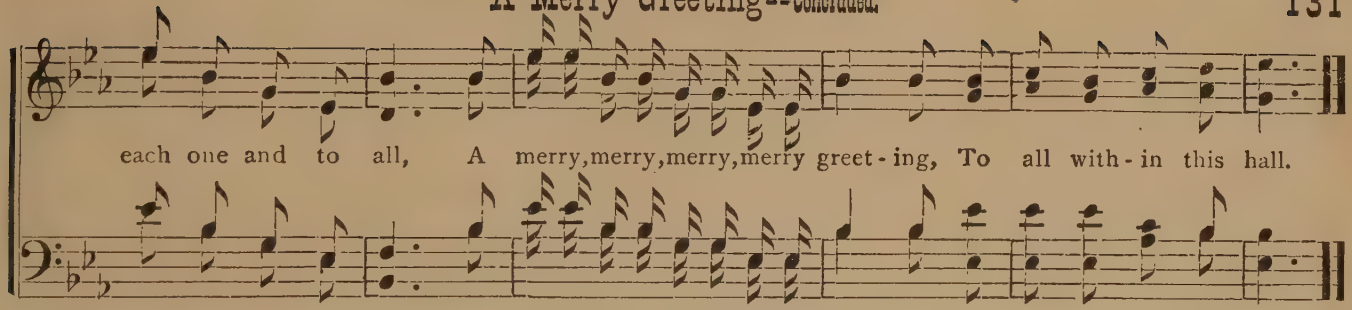
From the GERMAN.


1. March on, March on, our way a-long, While gai - ly beats the drum, dum di dum! With stead - y tramp and
2. March on, March on, my com - rades brave, With mus - kets flash - ing bright, dum di dum! The stars and stripes a-
3. March on, March on, our steps are light, Our hearts from fear are free, dum di dum! For free-dom's sa - cred
ring - ing song, The way will short be - come, dum di dum!
bove us wave, And flaunt the morn - ing light, dum di dum!
cause we fight, For law and lib - er - ty, dum di dum!
Chorus.
Tra la la la la dum! Tra la la la la dum!
Tra la la la la dum! etc.
Tra la la la la dum! etc.
La la la la la la, dum di dum! With stead-y tramp and ring - ing song, The way will short be-come, dum di dum!

A Merry Greeting.

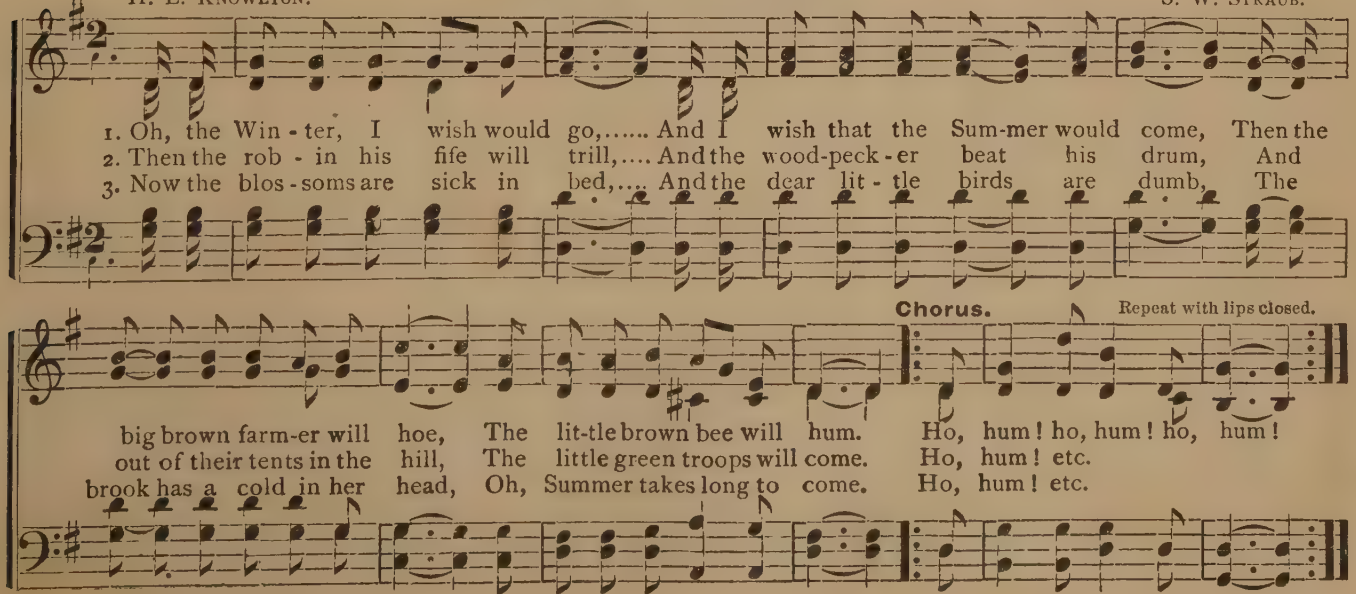
VIOLET E. KING. *Rather fast.* (For School Concert, or Exhibition.) S. W. STRAUB.


1. A mer-ry, mer-ry greet - ing, To pu - pils, teach ers all, A hap - py, joy - ous greet - ing,
2. A mer-ry, mer-ry greet - ing, Let all the cheer-ful throng, Join in the tune - ful meas - ure,
3. A mer-ry, mer-ry greet - ing, To all now gath-er'd here, A hap - py, joy - ous greet - ing,
To all with-in this hall; A - way with care and sad - ness, From sor - row - ing ab - stain, And
Of this our welcome song; Our hearts are full of sun - shine, No care up - on our brow, A
Sweet words of love and cheer; These hours of mirth and mu - sic, We nev - er can for - get, But
Chorus.
list the ma-gic sweet-ness, Of this our glad re-frain.
hap-py joy-ous greet - ing, To all who en - ter now.
ev - er shall re - mem - ber, Un - til life's sun is set.
A mer-ry, mer-ry, mer-ry, mer-ry greet - ing, To



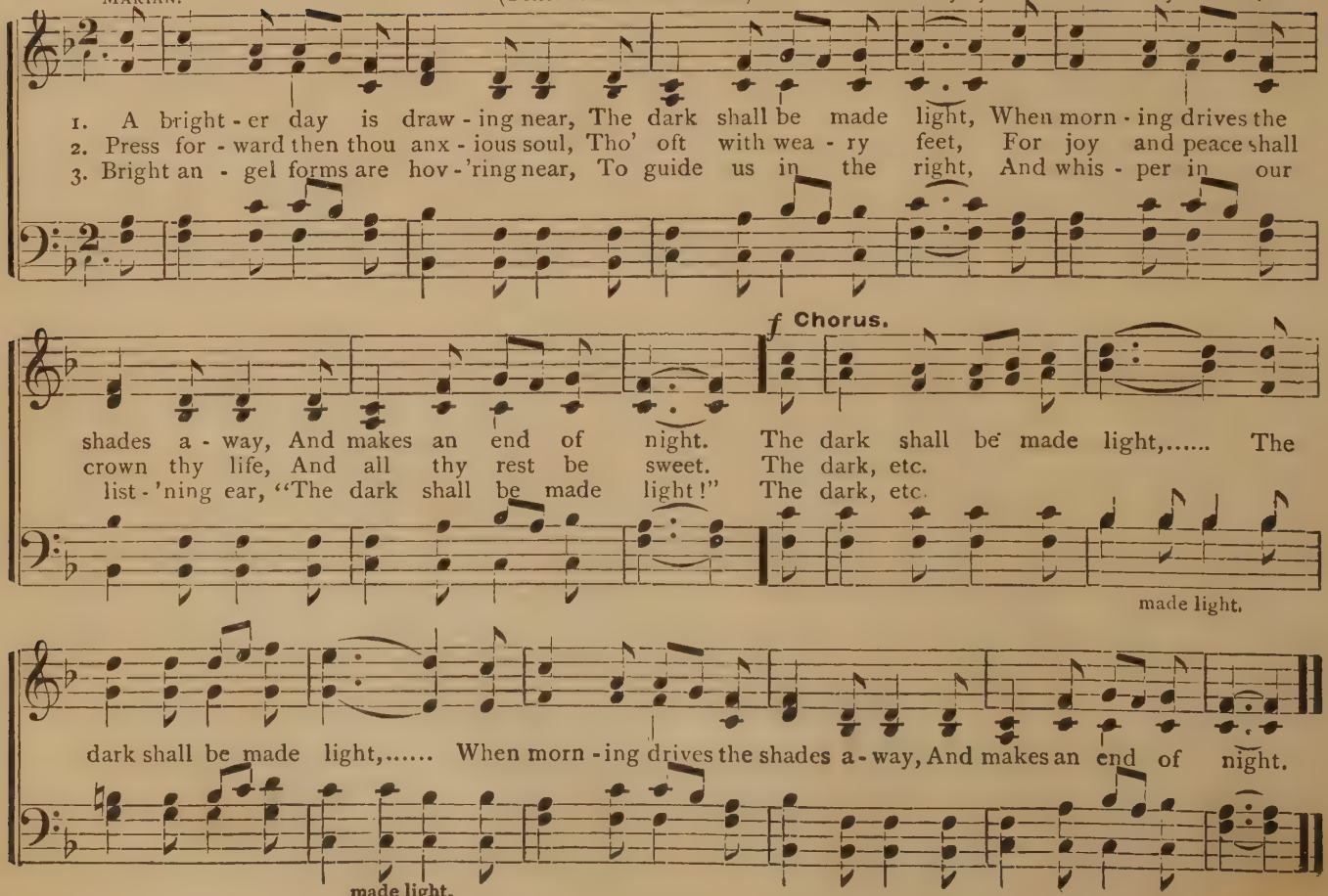
Winter and Summer.

H. L. KNOWLTON. S. W. STRAUB.


1. Oh, the Win-ter, I wish would go,..... And I wish that the Sum-mer would come, Then the
2. Then the rob-in his fife will trill,.... And the wood-peck-er beat his drum, And
3. Now the blos-soms are sick in bed,.... And the dear lit-tle birds are dumb, The
Chorus.
Repeat with lips closed.
big brown farm-er will hoe, The lit-tle brown bee will hum. Ho, hum! ho, hum! ho, hum!
out of their tents in the hill, The little green troops will come. Ho, hum! etc.
brook has a cold in her head, Oh, Summer takes long to come. Ho, hum! etc.

The Dark Shall Be Made Light.

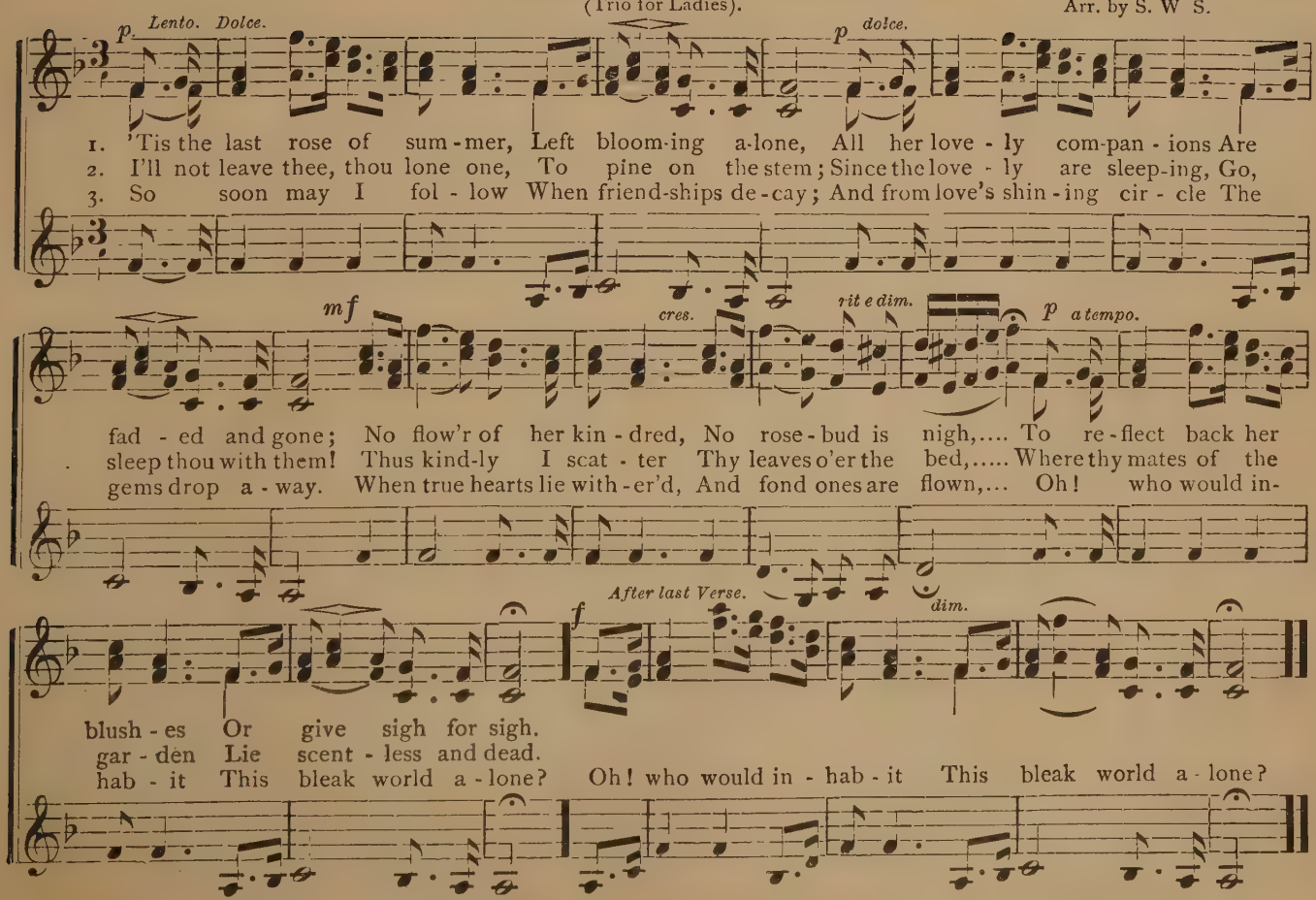
MARIAN. (Better as Solo and Chorus). Melody by M. A. ✱ Arr. by S. W. ✱


1. A bright-er day is draw-ing near, The dark shall be made light, When morn-ing drives the
2. Press for-ward then thou anx-ious soul, Tho' oft with wea-ry feet, For joy and peace shall
3. Bright an-gel forms are hov-'ring near, To guide us in the right, And whis-per in our
f Chorus.
shades a-way, And makes an end of night. The dark shall be made light,..... The
crown thy life, And all thy rest be sweet. The dark, etc.
list-'ning ear, "The dark shall be made light!" The dark, etc.
made light,
dark shall be made light,..... When morn-ing drives the shades a-way, And makes an end of night.
made light,

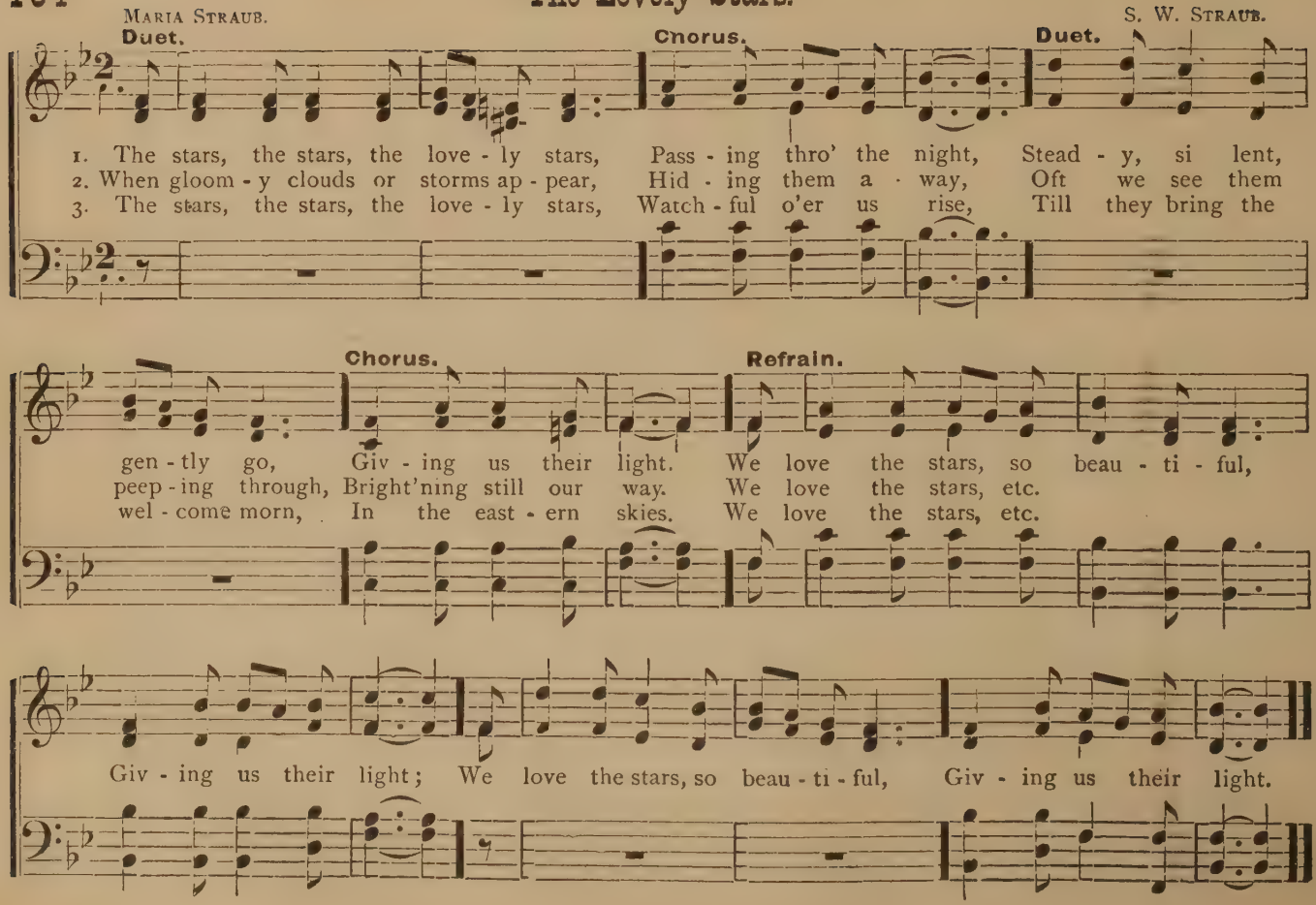
'Tis the Last Rose of Summer.

(Trio for Ladies).

Arr. by S. W S.


p Lento. Dolce.
p dolce.
1. 'Tis the last rose of sum-mer, Left bloom-ing a-lone, All her love-ly com-pan-ions Are
2. I'll not leave thee, thou lone one, To pine on the stem; Since the love-ly are sleep-ing, Go,
3. So soon may I fol-low When friend-ships de-cay; And from love's shin-ing cir-cle The
mf
cres.
rit e dim.
p a tempo.
fad-ed and gone; No flow'r of her kin-dred, No rose-bud is nigh,.... To re-flect back her
sleep thou with them! Thus kind-ly I scat-ter Thy leaves o'er the bed,..... Where thy mates of the
gems drop a-way. When true hearts lie with-er'd, And fond ones are flown,... Oh! who would in-
After last Verse.
f
dim.
blush-es Or give sigh for sigh.
gar-den Lie scent-less and dead.
hab-it This bleak world a-lone? Oh! who would in-hab-it This bleak world a-lone?

The Lovely Stars.

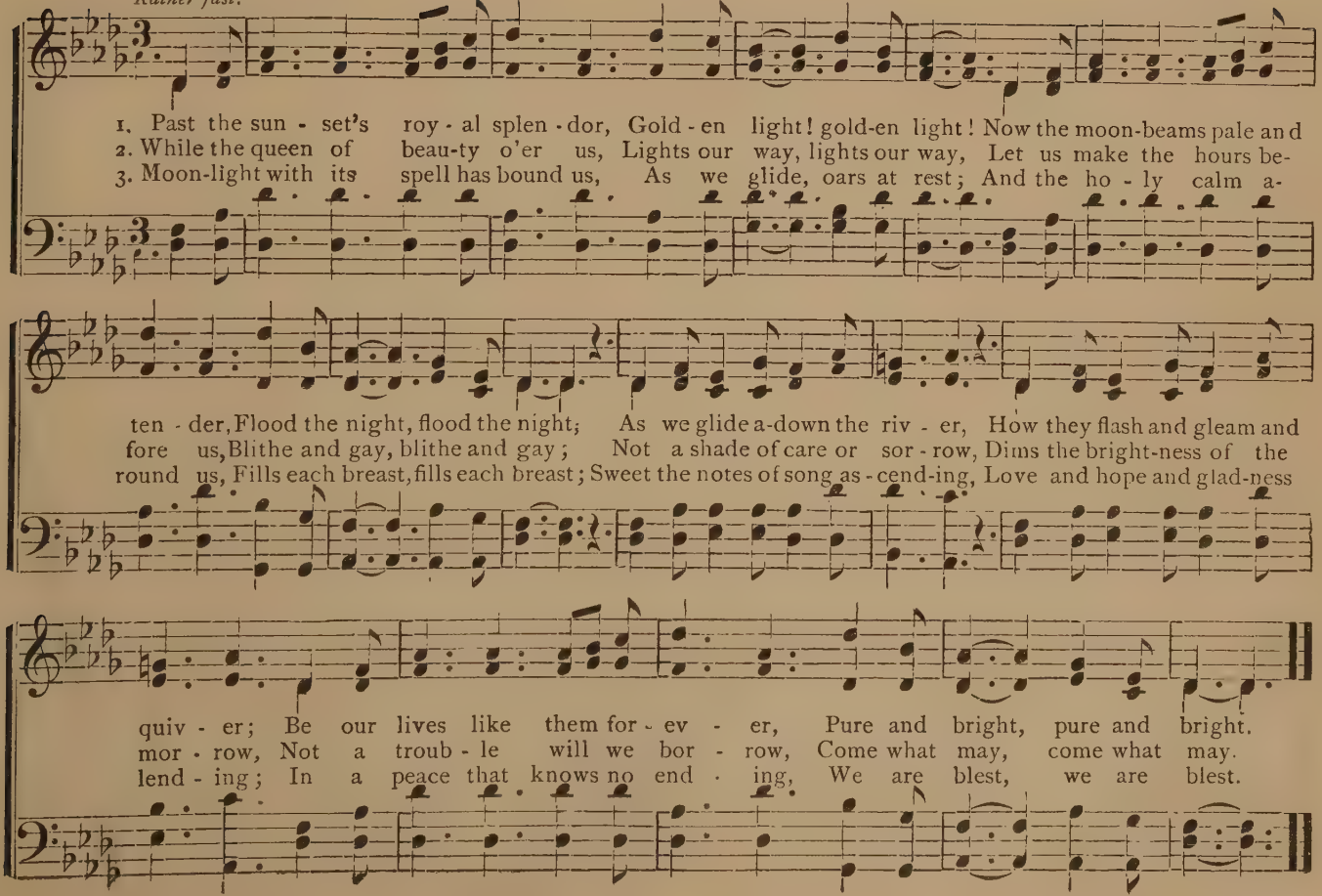

Maria Straub.
Duet.
Chorus.
Duet.
S. W. Straub.
1. The stars, the stars, the love - ly stars, Pass - ing thro' the night, Stead - y, si lent,
2. When gloom - y clouds or storms ap - pear, Hid - ing them a - way, Oft we see them
3. The stars, the stars, the love - ly stars, Watch - ful o'er us rise, Till they bring the
Chorus.
Refrain.
gen - tly go, Giv - ing us their light. We love the stars, so beau - ti - ful,
peep - ing through, Bright'ning still our way. We love the stars, etc.
wel - come morn, In the east - ern skies. We love the stars, etc.
Giv - ing us their light; We love the stars, so beau - ti - ful, Giv - ing us their light.

Moonlight Boating Song.

Mrs. C. L. Shacklock.

S. W. Straub.

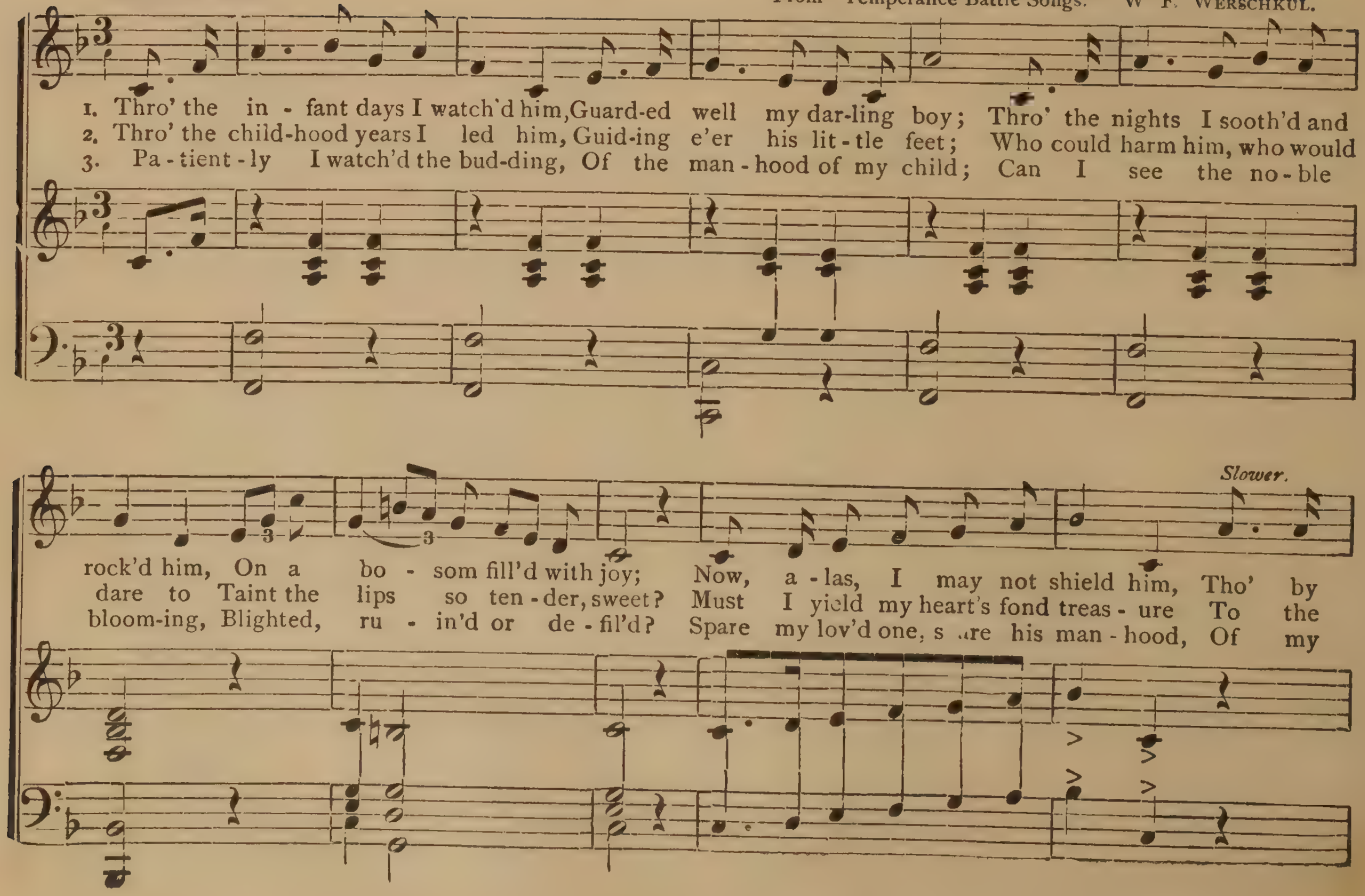
Rather fast.


1. Past the sun - set's roy - al splen - dor, Gold - en light! gold-en light! Now the moon-beams pale and
2. While the queen of beau-ty o'er us, Lights our way, lights our way, Let us make the hours be-
3. Moon-light with its spell has bound us, As we glide, oars at rest; And the ho - ly calm a-
ten - der, Flood the night, flood the night; As we glide a-down the riv - er, How they flash and gleam and
fore us, Blithe and gay, blithe and gay; Not a shade of care or sor - row, Dims the bright-ness of the
round us, Fills each breast, fills each breast; Sweet the notes of song as - cend-ing, Love and hope and glad-ness
quiv - er; Be our lives like them for - ev - er, Pure and bright, pure and bright.
mor - row, Not a troub - le will we bor - row, Come what may, come what may.
lend - ing; In a peace that knows no end - ing, We are blest, we are blest.

Spare My Boy.

MARIA STRAUB.

From "Temperance Battle Songs." W. F. WERSCHKUL.


1. Thro' the in - fant days I watch'd him, Guard-ed well my dar-ling boy; Thro' the nights I sooth'd and
2. Thro' the child-hood years I led him, Guid-ing e'er his lit-tle feet; Who could harm him, who would
3. Pa-tient-ly I watch'd the bud-ding, Of the man-hood of my child; Can I see the no-ble
rock'd him, On a bo - som fill'd with joy; Now, a-las, I may not shield him, Tho' by
dare to Taint the lips so ten-der, sweet? Must I yield my heart's fond treas - ure To the
bloom-ing, Blighted, ru - in'd or de-fil'd? Spare my lov'd one, s are his man-hood, Of my
Slower.

Spare My Boy--Concluded.

a tempo.

sin and death be - guil'd, I can on - ly pray the spoil - er, Spare my child, O spare my child!
blight - ing curse of rum? Rob me of my food and shel - ter, On - ly spare my dar - ling son!
life the pride and joy; Must you, take the shin-ing gold, but Spare my lov'd one, spare my boy!

Chorus. *With emphasis.*

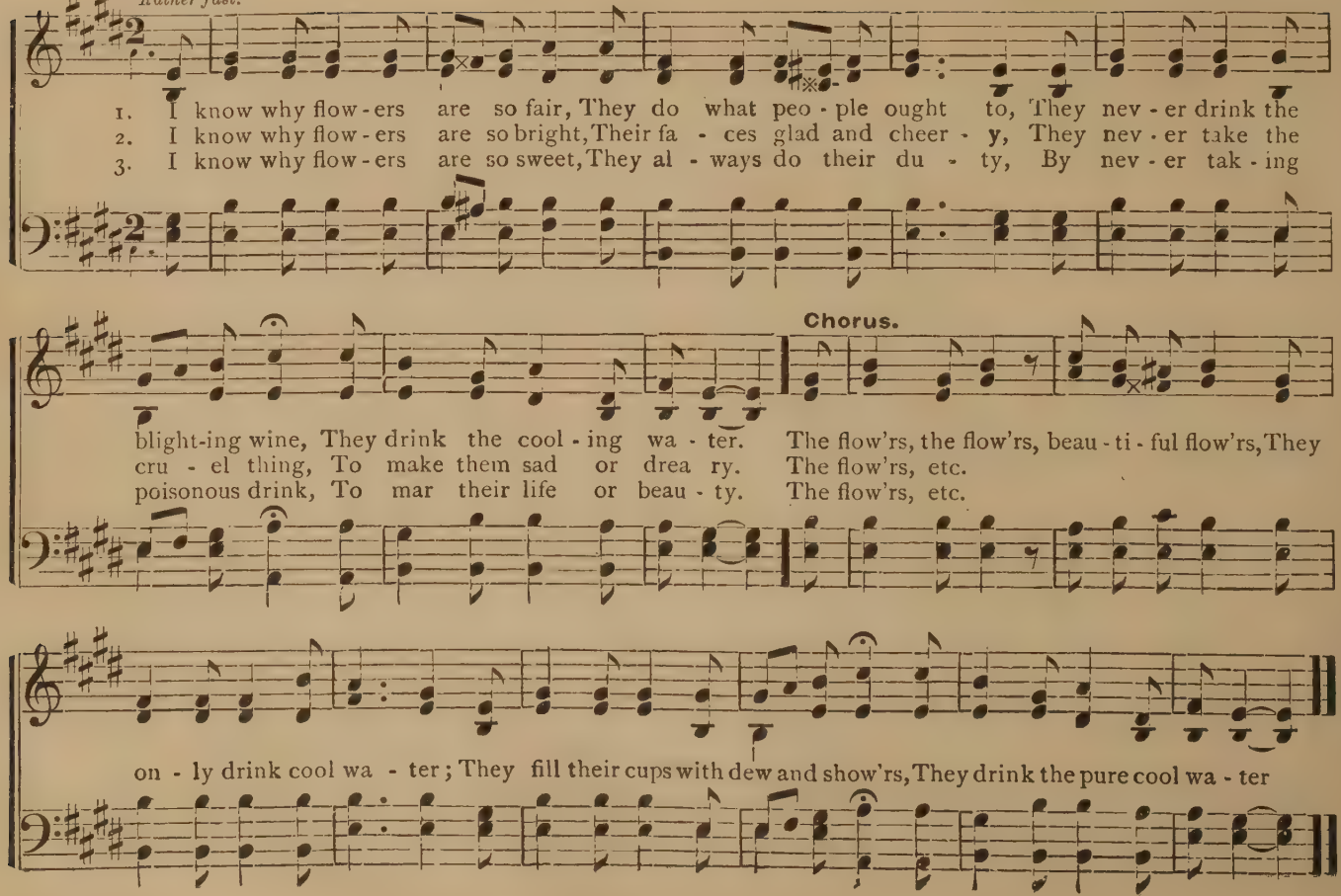
Spare my dar - ling, spare my boy, Spare my own, my pre - cious

boy; Sure the wine - cup will de - stroy, Spare, O spare my boy!

The Flower's Drink.

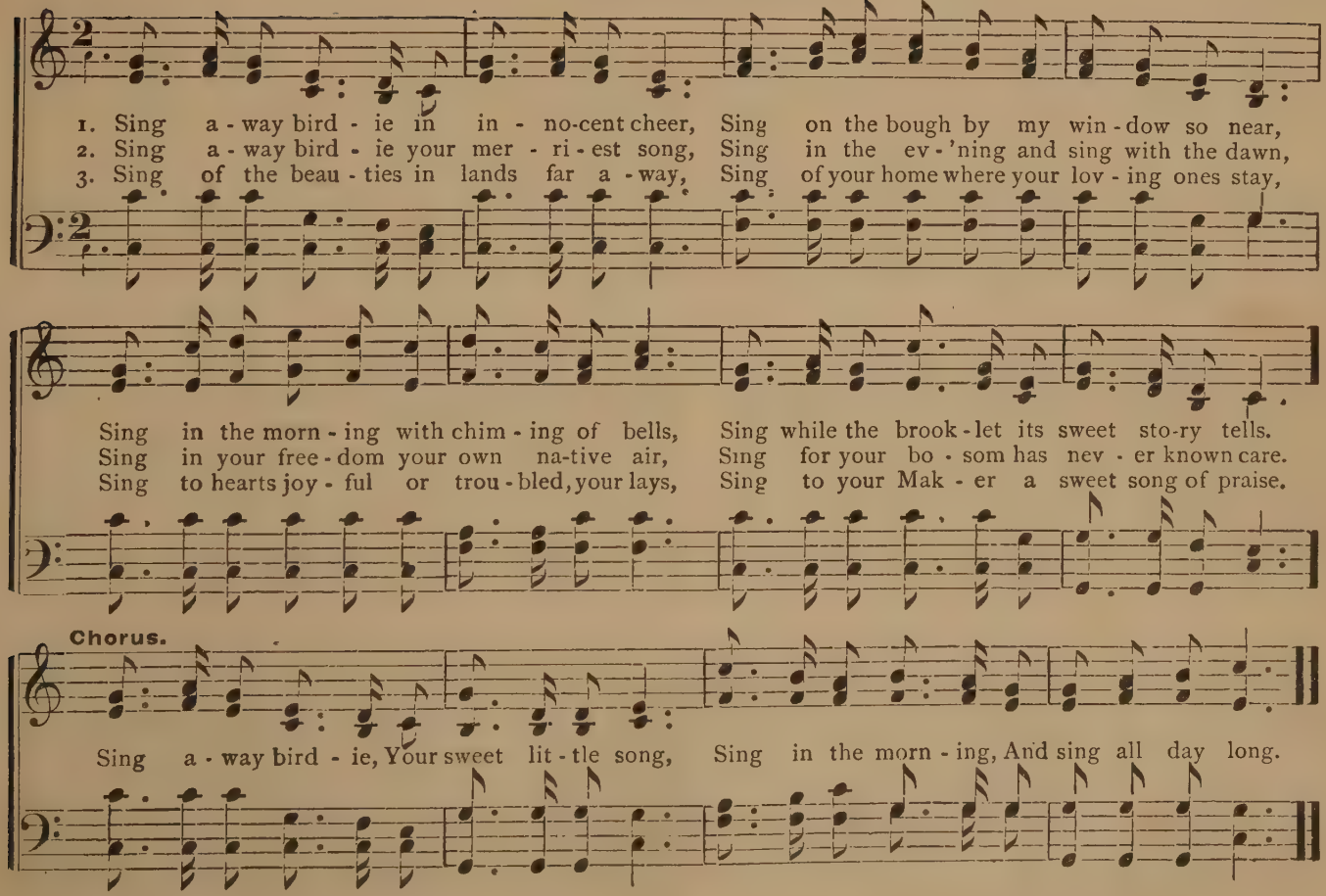
MARIA STRAUB.
Rather fast.

S. W. STRAUB.


1. I know why flow-ers are so fair, They do what peo-ple ought to, They nev-er drink the
2. I know why flow-ers are so bright, Their fa-ces glad and cheer-y, They nev-er take the
3. I know why flow-ers are so sweet, They al-ways do their du-ty, By nev-er tak-ing
Chorus.
blight-ing wine, They drink the cool-ing wa-ter. The flow'rs, the flow'rs, beau-ti-ful flow'rs, They
cru-el thing, To make them sad or drea-ry. The flow'rs, etc.
poisonous drink, To mar their life or beau-ty. The flow'rs, etc.
on-ly drink cool wa-ter; They fill their cups with dew and show'rs, They drink the pure cool wa-ter

Sing Away, Birdie.

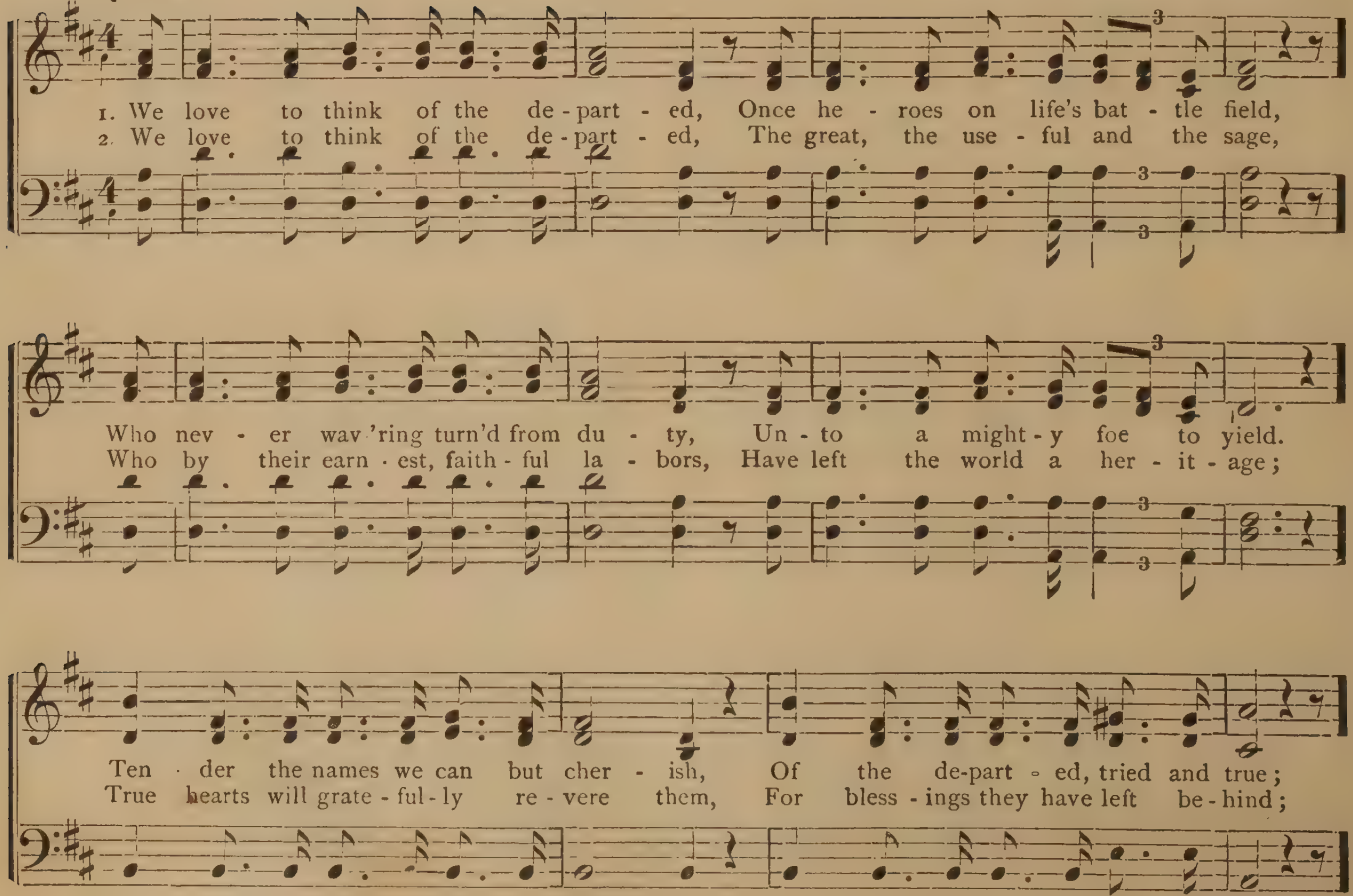
Words and Melody by MARY A. STRAUB.

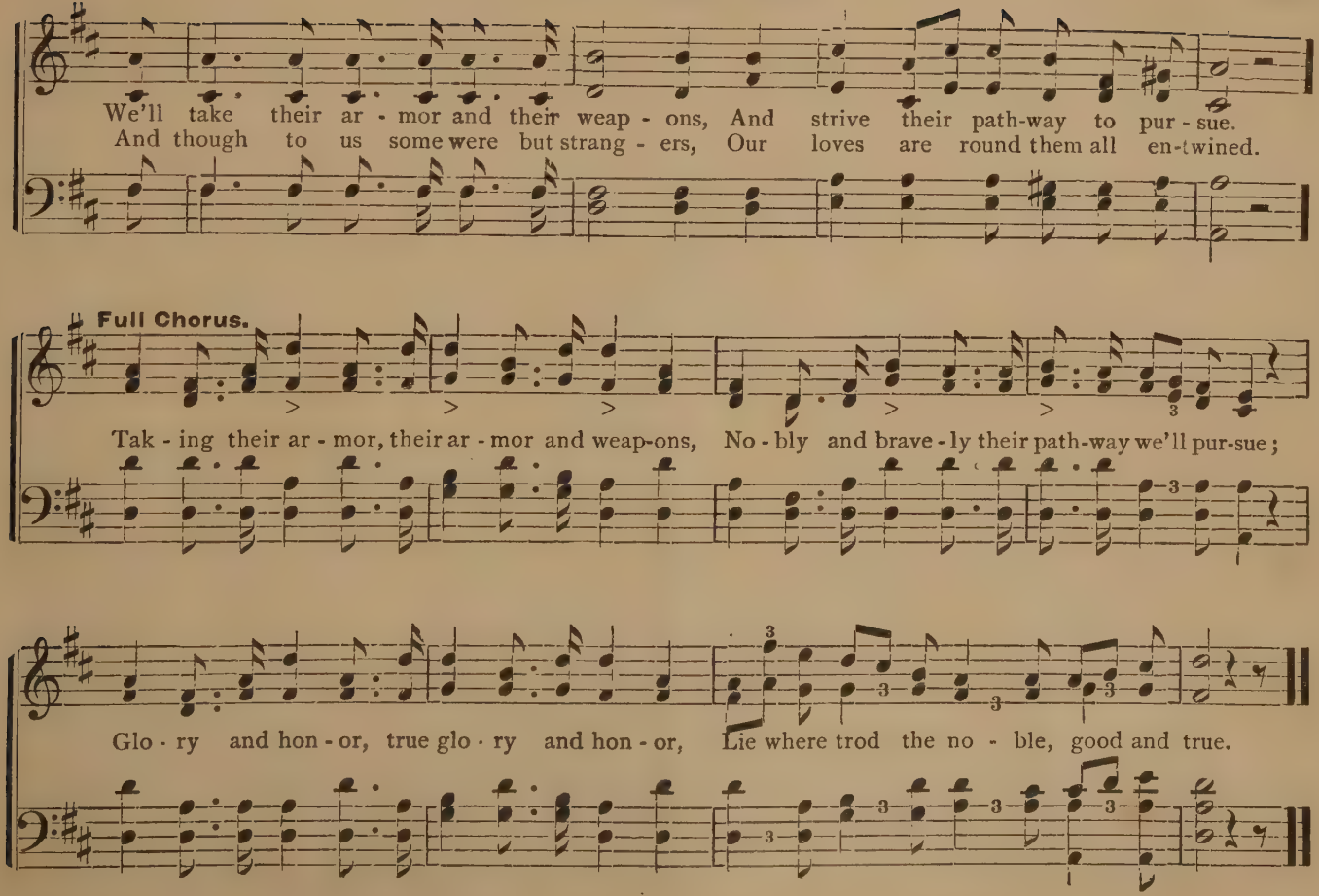

1. Sing a - way bird - ie in in - no-cent cheer, Sing on the bough by my win - dow so near,
2. Sing a - way bird - ie your mer - ri - est song, Sing in the ev - 'ning and sing with the dawn,
3. Sing of the beau - ties in lands far a - way, Sing of your home where your lov - ing ones stay,
Sing in the morn - ing with chim - ing of bells, Sing while the brook - let its sweet sto-ry tells.
Sing in your free - dom your own na-tive air, Sing for your bo - som has nev - er known care.
Sing to hearts joy - ful or trou - bled, your lays, Sing to your Mak - er a sweet song of praise.
Chorus.
Sing a - way bird - ie, Your sweet lit - tle song, Sing in the morn - ing, And sing all day long.

Armor Song.

Arr. from "La Grande Duchesse."

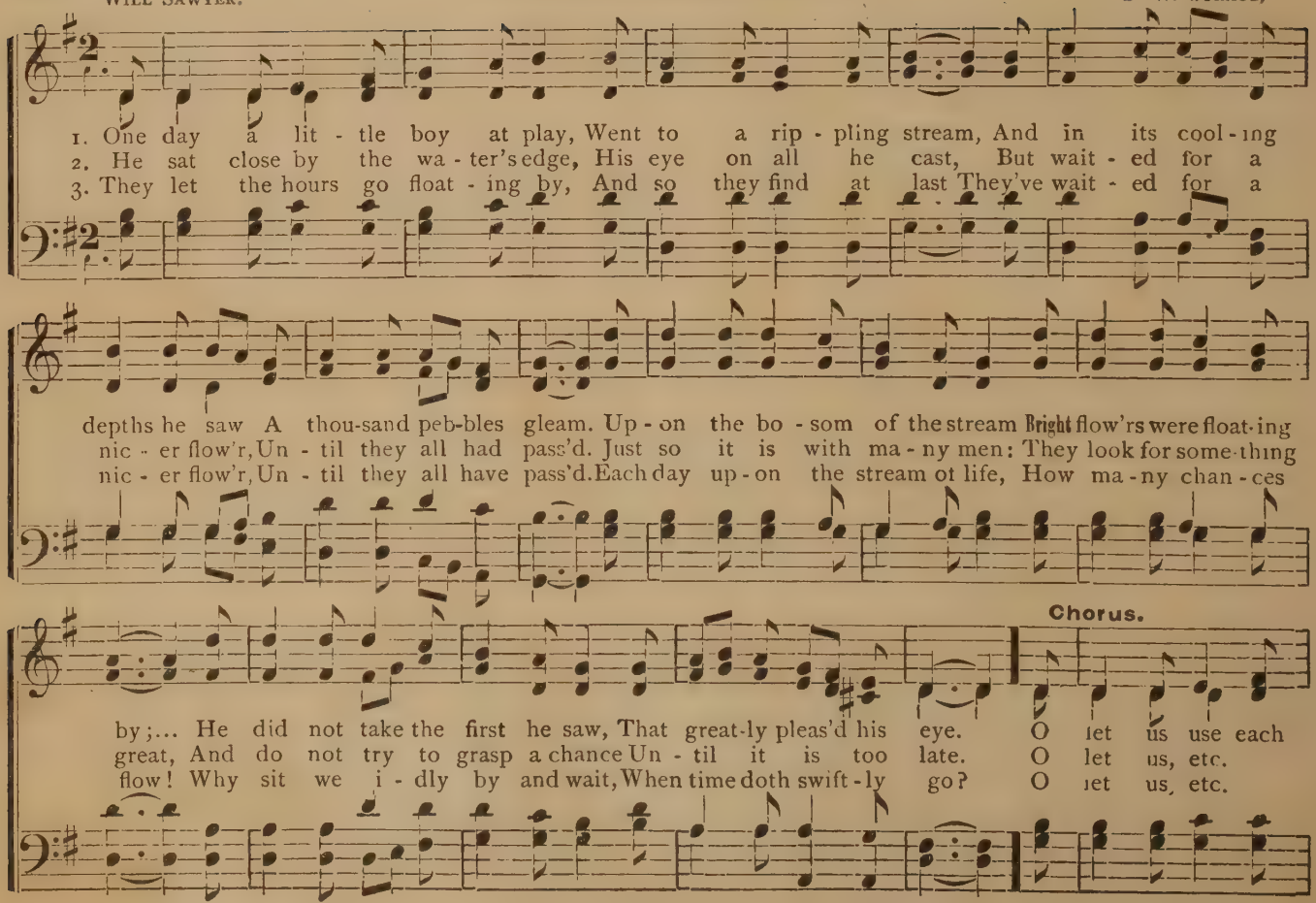
Quartet.

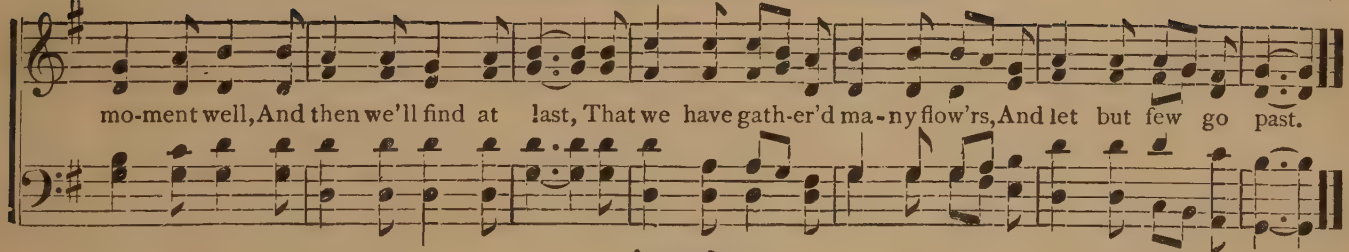

1. We love to think of the de - part - ed, Once he - roes on life's bat - tle field,
2. We love to think of the de - part - ed, The great, the use - ful and the sage,
Who nev - er wav'ring turn'd from du - ty, Un - to a might - y foe to yield.
Who by their earn - est, faith - ful la - bors, Have left the world a her - it - age;
Ten - der the names we can but cher - ish, Of the de-part - ed, tried and true;
True hearts will grate - ful - ly re - vere them, For bless - ings they have left be - hind;


We'll take their ar - mor and their weap - ons, And strive their path-way to pur - sue.
And though to us some were but strang - ers, Our loves are round them all en-twined.
Full Chorus.
Tak - ing their ar - mor, their ar - mor and weap-ons, No - bly and brave - ly their path-way we'll pur-sue;
Glo - ry and hon - or, true glo - ry and hon - or, Lie where trod the no - ble, good and true.

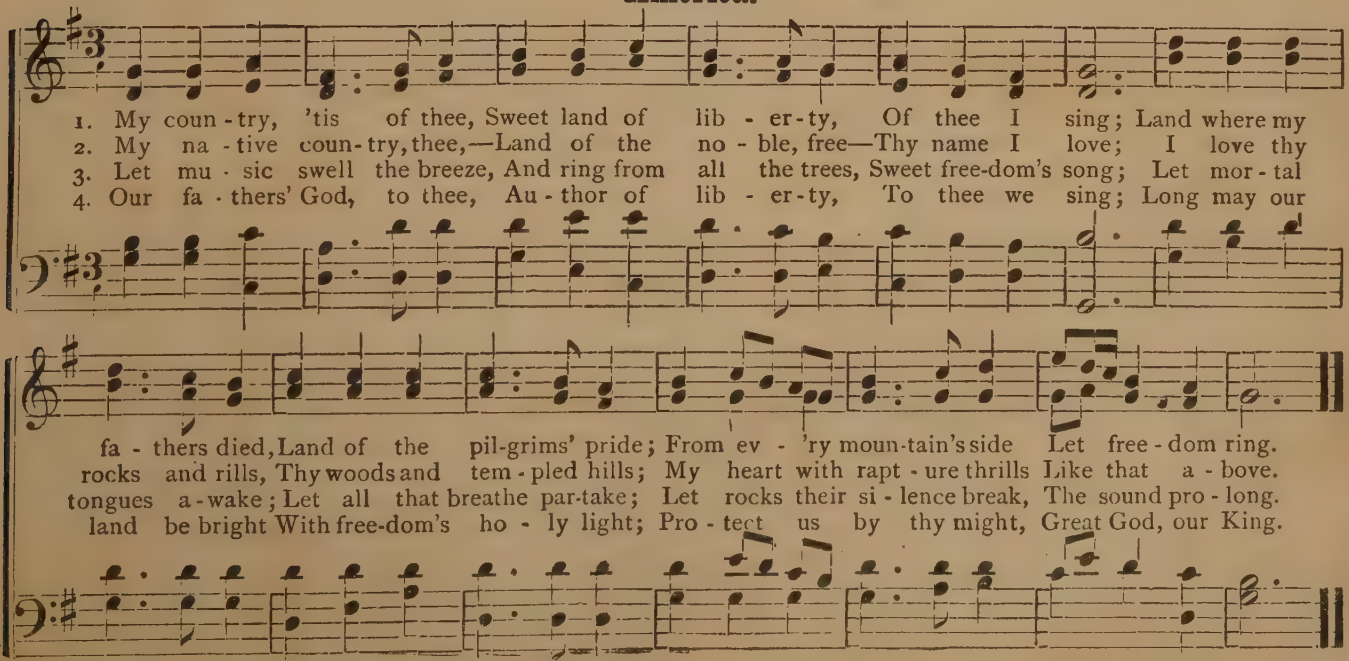
Use Each Moment Well.

WILL SAWYER. S. W. STRAUB.


1. One day a lit - tle boy at play, Went to a rip - pling stream, And in its cool - ing
2. He sat close by the wa - ter's edge, His eye on all he cast, But wait - ed for a
3. They let the hours go float - ing by, And so they find at last They've wait - ed for a
depths he saw A thou-sand peb-bles gleam. Up - on the bo - som of the stream Bright flow'rs were float-ing
nic - er flow'r, Un - til they all had pass'd. Just so it is with ma - ny men: They look for some-thing
nic - er flow'r, Un - til they all have pass'd. Each day up - on the stream of life, How ma - ny chan - ces
Chorus.
by;... He did not take the first he saw, That great-ly pleas'd his eye. O let us use each
great, And do not try to grasp a chance Un - til it is too late. O let us, etc.
flow! Why sit we i - dly by and wait, When time doth swift - ly go? O let us, etc.


mo-ment well, And then we'll find at last, That we have gath-er'd ma-ny flow'rs, And let but few go past.

America.

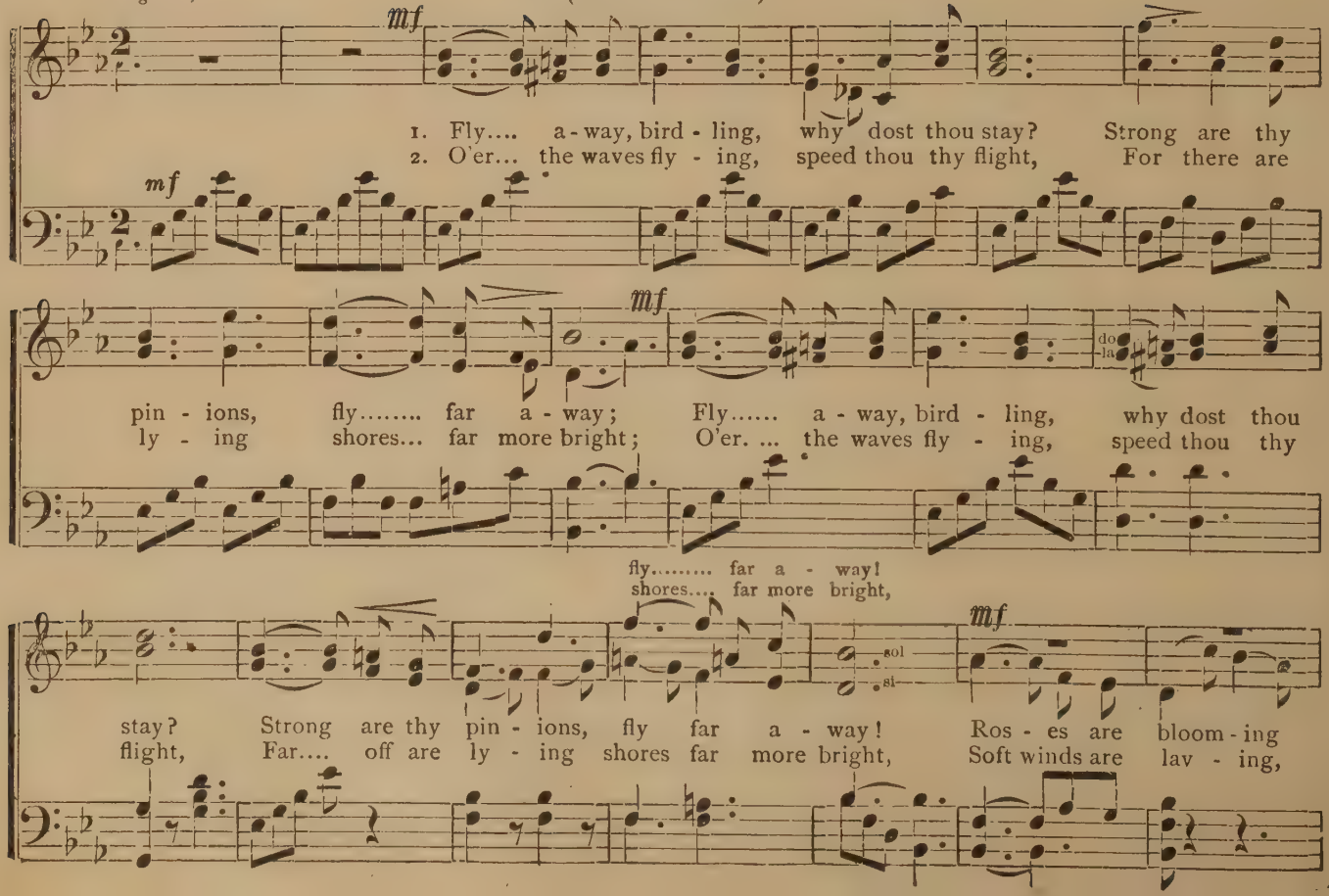

1. My coun-try, 'tis of thee, Sweet land of lib-er-ty, Of thee I sing; Land where my
2. My na-tive coun-try, thee,—Land of the no-ble, free—Thy name I love; I love thy
3. Let mu-sic swell the breeze, And ring from all the trees, Sweet free-dom's song; Let mor-tal
4. Our fa-thers' God, to thee, Au-thor of lib-er-ty, To thee we sing; Long may our
fa-thers died, Land of the pil-grims' pride; From ev-'ry moun-tain's side Let free-dom ring.
rocks and rills, Thy woods and tem-pled hills; My heart with rapt-ure thrills Like that a-bove.
tongues a-wake; Let all that breathe par-take; Let rocks their si-lence break, The sound pro-long.
land be bright With free-dom's ho-ly light; Pro-tect us by thy might, Great God, our King.

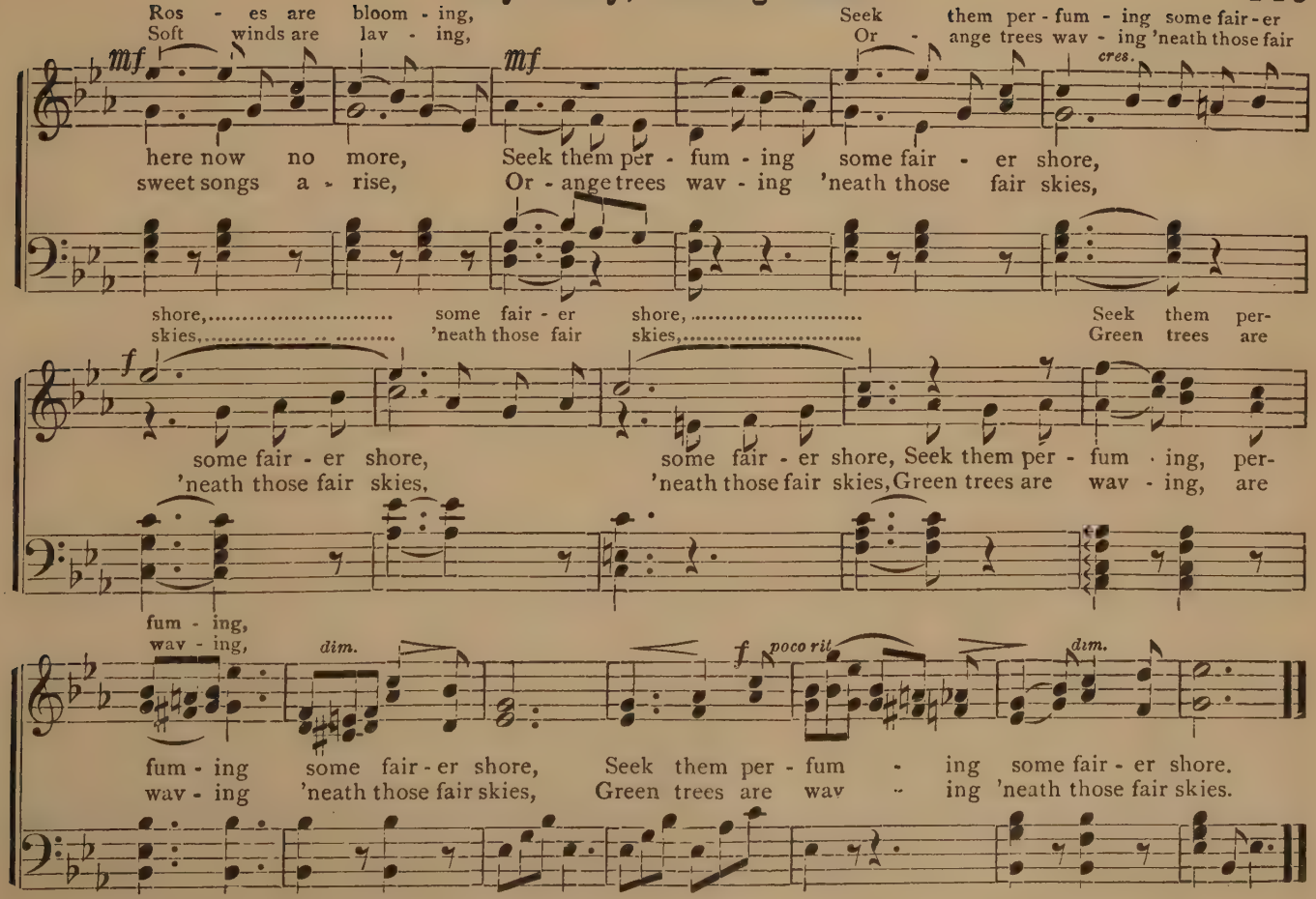
Fly Away, Birdling.

(For Ladies' Voices.)

Allegretto,

FRANZ ABT.


mf
1. Fly.... a - way, bird - ling, why dost thou stay? Strong are thy
2. O'er... the waves fly - ing, speed thou thy flight, For there are
mf
pin - ions, fly..... far a - way; Fly..... a - way, bird - ling, why dost thou
ly - ing shores... far more bright; O'er. ... the waves fly - ing, speed thou thy
do
la
fly..... far a - way!
shores.... far more bright,
mf
sol
si
stay? Strong are thy pin - ions, fly far a - way! Ros - es are bloom - ing
flight, Far.... off are ly - ing shores far more bright, Soft winds are lav - ing,

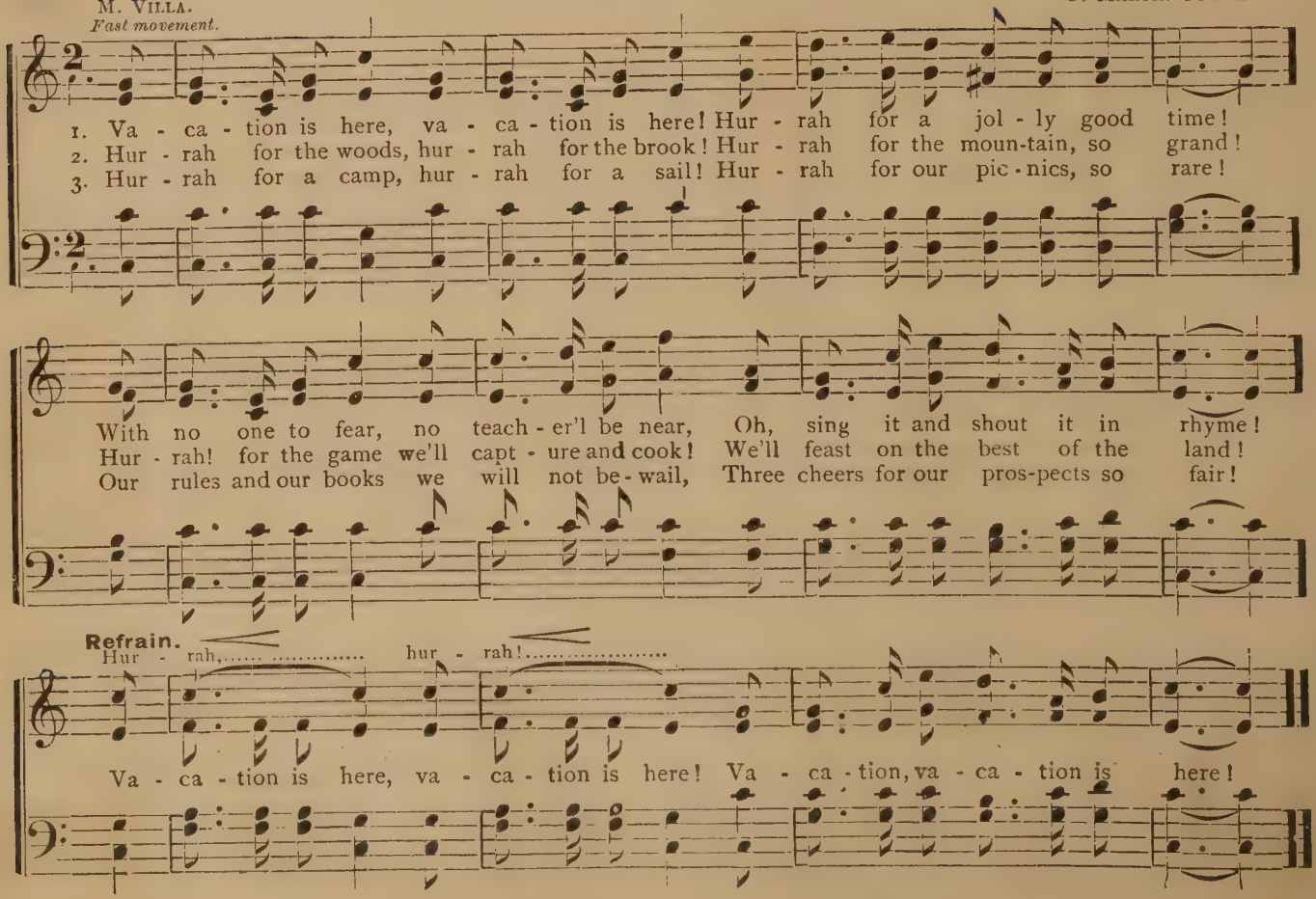

Ros - es are bloom - ing,
Soft winds are lav - ing,
Seek them per - fum - ing some fair - er
Or - ange trees wav - ing 'neath those fair
mf
mf
cres.
here now no more,
sweet songs a - rise,
Seek them per - fum - ing some fair - er shore,
Or - ange trees wav - ing 'neath those fair skies,
shore, some fair - er shore,
skies, 'neath those fair skies,
Seek them per-
Green trees are
f
some fair - er shore,
'neath those fair skies,
some fair - er shore, Seek them per - fum - ing, per-
'neath those fair skies, Green trees are wav - ing, are
fum - ing,
wav - ing,
dim.
f
poco rit
dim.
fum - ing some fair - er shore,
wav - ing 'neath those fair skies,
Seek them per - fum - ing some fair - er shore.
Green trees are wav - ing 'neath those fair skies.

Hurrah for Vacation!

M. Villa.

T. Martin Towne.

Fast movement.

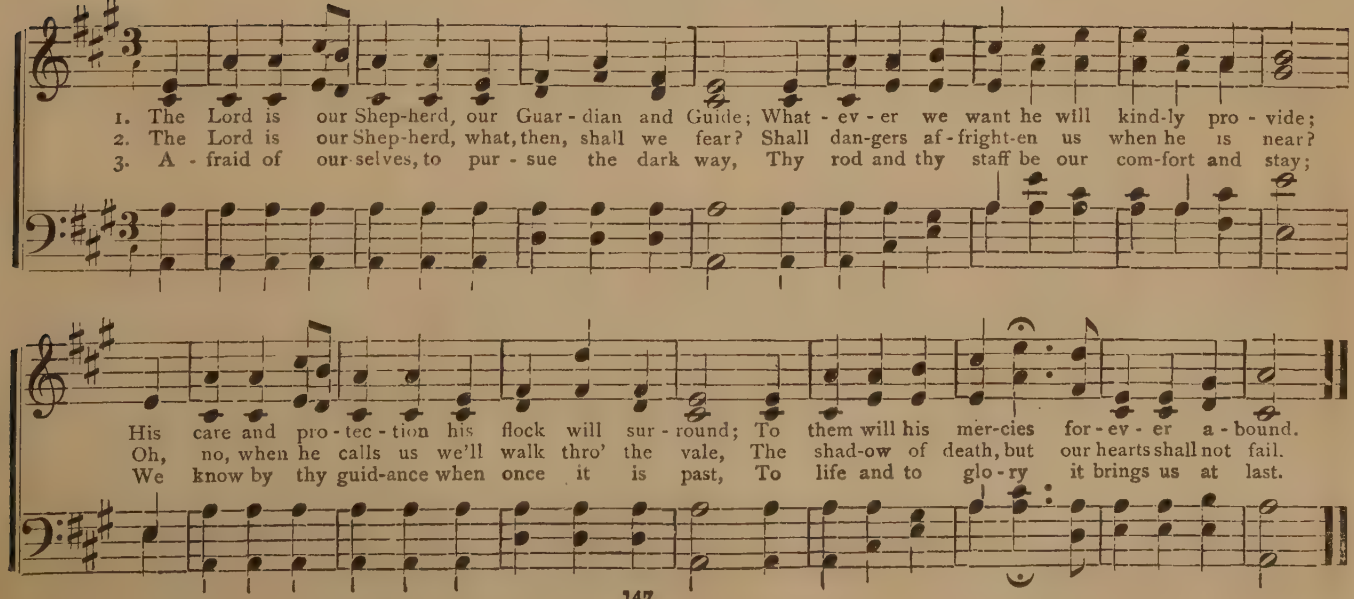

1. Va - ca - tion is here, va - ca - tion is here! Hur - rah for a jol - ly good time!
2. Hur - rah for the woods, hur - rah for the brook! Hur - rah for the moun-tain, so grand!
3. Hur - rah for a camp, hur - rah for a sail! Hur - rah for our pic - nics, so rare!
With no one to fear, no teach - er'l be near, Oh, sing it and shout it in rhyme!
Hur - rah! for the game we'll capt - ure and cook! We'll feast on the best of the land!
Our rules and our books we will not be - wail, Three cheers for our pros-pects so fair!
Refrain.
Hur - rah, hur - rah!
Va - ca - tion is here, va - ca - tion is here! Va - ca - tion, va - ca - tion is here!

SACRED PIECES.

FOR

CHAPEL AND OTHER DEVOTIONAL EXERCISES.

Guardian Care.


1. The Lord is our Shep-herd, our Guar - dian and Guide; What - ev - er we want he will kind-ly pro - vide;
2. The Lord is our Shep-herd, what, then, shall we fear? Shall dan-gers af-fright-en us when he is near?
3. A - fraid of our-selves, to pur - sue the dark way, Thy rod and thy staff be our com-fort and stay;
His care and pro - tec - tion his flock will sur - round; To them will his mer-cies for - ev - er a - bound.
Oh, no, when he calls us we'll walk thro' the vale, The shad-ow of death, but our hearts shall not fail.
We know by thy guid-ance when once it is past, To life and to glo - ry it brings us at last.

Come Unto Me.

ELIZA M. SHERMAN.

S. W. STRAUB.

Rather fast.

1. While bloom life's sweet-est ros - es, And hope seems o - ver all, Be - fore thy short life
2. Now ere thy ros - es with - er, And noon - tide shad-ows fall, Re - mem - ber thy Cre-
3. Be - fore the al - mond blos - soms, Up - on thy head shall fall, Bend low be - fore thy

clos - es, Oh! hear the Sav - ior's call.
a - tor, And list - en to the call.
Sav - ior, And crown him Lord of all.

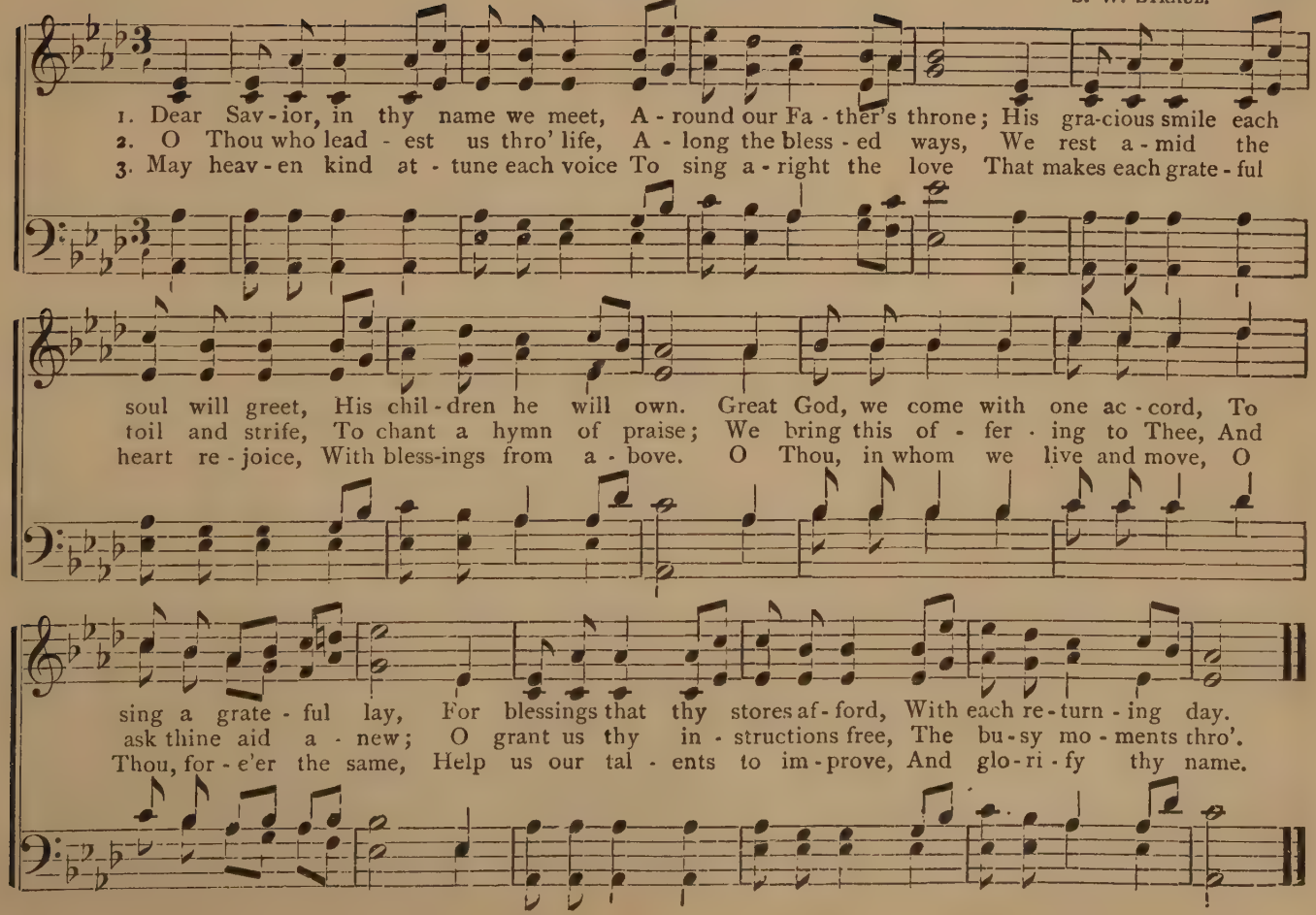
Chorus. *Slower.*

Come un - to me, come un - to me,
Come un - to me, etc.
Come un - to me, etc.

Come un - to me he's call - ing, Come un - to me he's call - ing, My child come un - to me.

Chapel Hymn.

MARIA STRAUB. S. W. STRAUB.


1. Dear Sav-ior, in thy name we meet, A-round our Fa-ther's throne; His gra-cious smile each
2. O Thou who lead-est us thro' life, A-long the bless-ed ways, We rest a-mid the
3. May heav-en kind at-tune each voice To sing a-right the love That makes each grate-ful
soul will greet, His chil-dren he will own. Great God, we come with one ac-cord, To
toil and strife, To chant a hymn of praise; We bring this of-fer-ing to Thee, And
heart re-joice, With bless-ings from a-bove. O Thou, in whom we live and move, O
sing a grate-ful lay, For blessings that thy stores af-ford, With each re-turn-ing day.
ask thine aid a-new; O grant us thy in-structions free, The bu-sy mo-ments thro'.
Thou, for-e'er the same, Help us our tal-ents to im-prove, And glo-ri-fy thy name.

We May Not Forget.

M. S. Arr. by S. W. S.

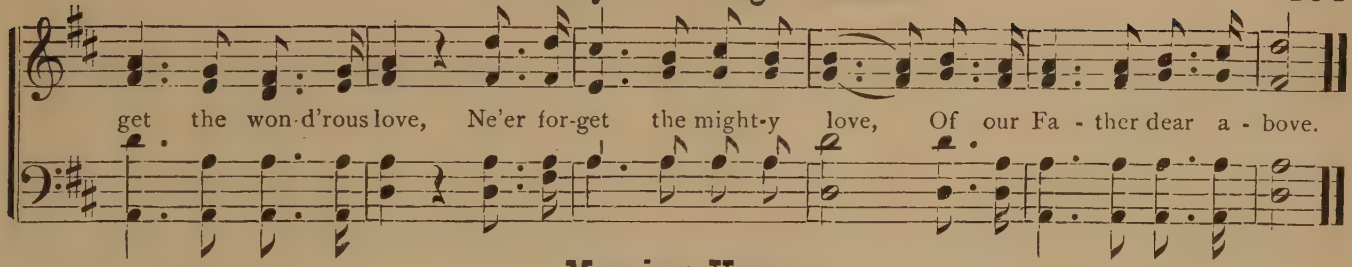
Duet.

1. We may not for - get the pow'r, That has giv'n us life and friends, That sus-
2. We will not for - get the pow'r, Of the Lord to save from sin; Let us

tains us ev - 'ry hour, And our dai - ly bless - ings sends; O pow'r di - vine! great God a-
trust him ev - 'ry hour, He will sure - ly help to win; O pow'r Su - preme! the love that

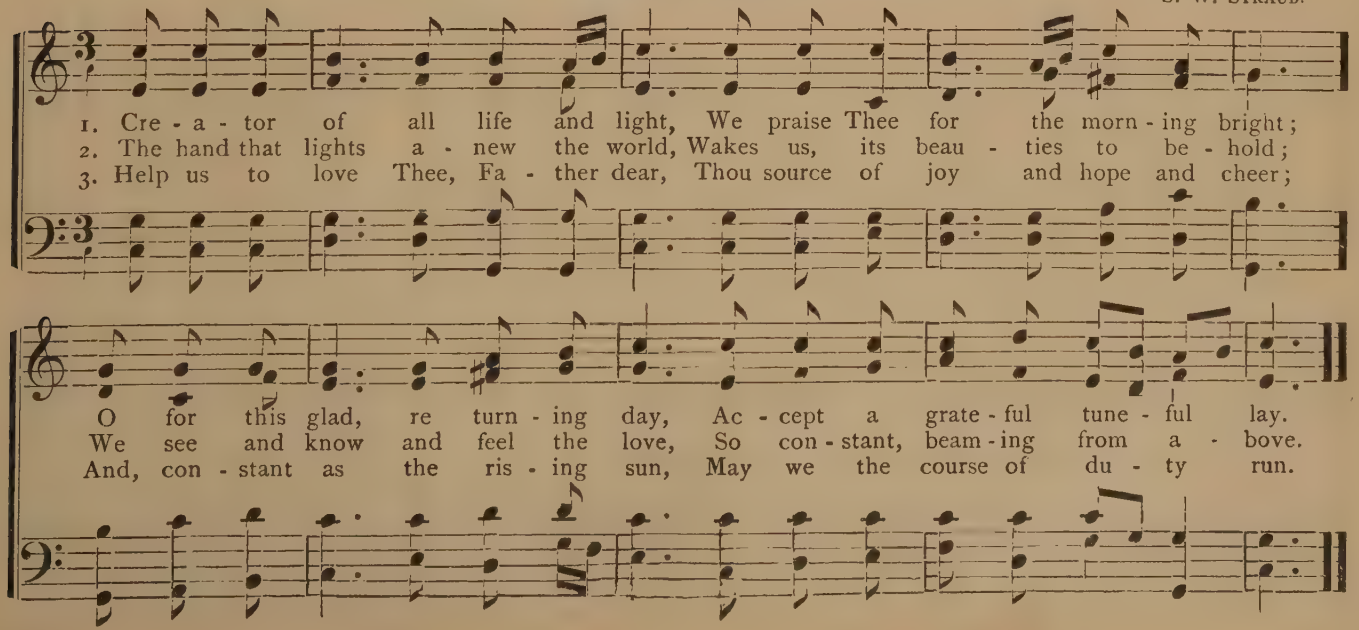
Chorus.

bove! We own thy maj - es - ty and love. We may not for - get the love,— Ne'er for-
bends, To make of foe - men, ten - der friends! We may not for - get the love,— etc.



Morning Hymn.

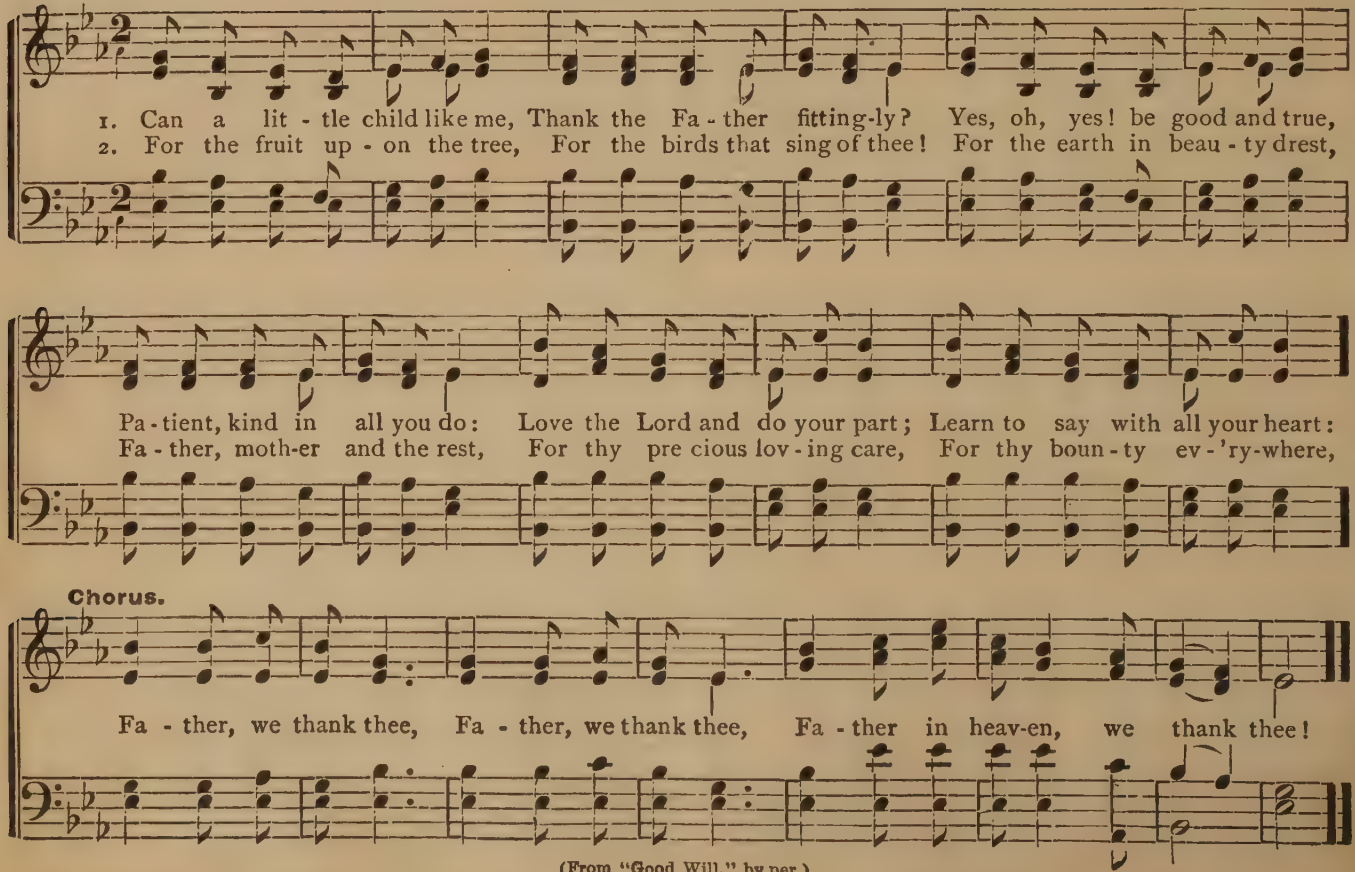
S. W. Straub.


1. Cre - a - tor of all life and light, We praise Thee for the morn - ing bright;
2. The hand that lights a - new the world, Wakes us, its beau - ties to be - hold;
3. Help us to love Thee, Fa - ther dear, Thou source of joy and hope and cheer;
O for this glad, re turn - ing day, Ac - cept a grate - ful tune - ful lay.
We see and know and feel the love, So con - stant, beam - ing from a - bove.
And, con - stant as the ris - ing sun, May we the course of du - ty run.

Father, We Thank Thee!

(For Infant Class.)

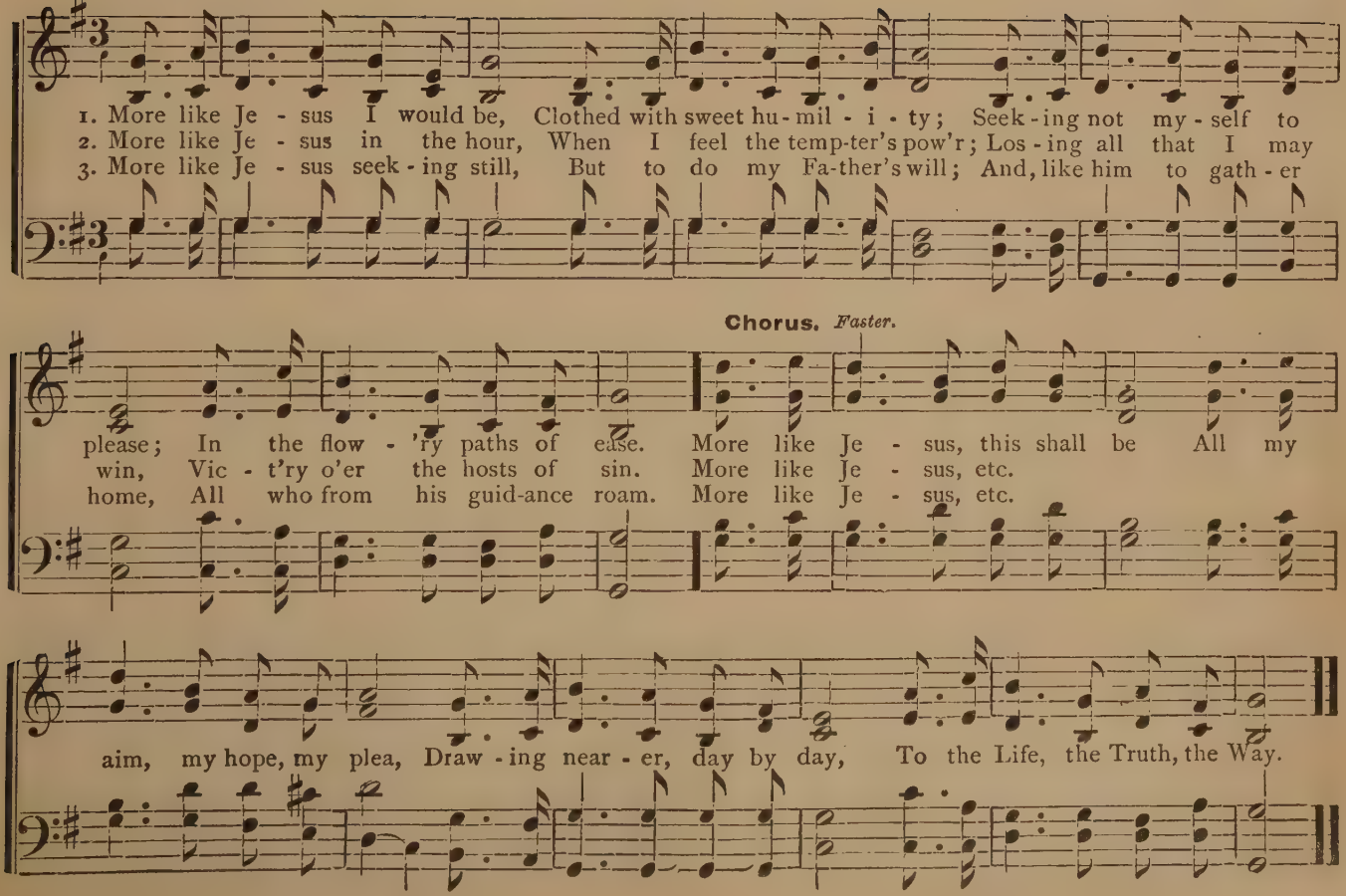
S. W. Straub.


1. Can a lit - tle child like me, Thank the Fa - ther fitting-ly? Yes, oh, yes! be good and true,
2. For the fruit up - on the tree, For the birds that sing of thee! For the earth in beau - ty drest,
Pa - tient, kind in all you do: Love the Lord and do your part; Learn to say with all your heart:
Fa - ther, moth-er and the rest, For thy pre cious lov - ing care, For thy boun - ty ev - 'ry-where,
Chorus.
Fa - ther, we thank thee, Fa - ther, we thank thee, Fa - ther in heav-en, we thank thee!

(From "Good Will," by per.)

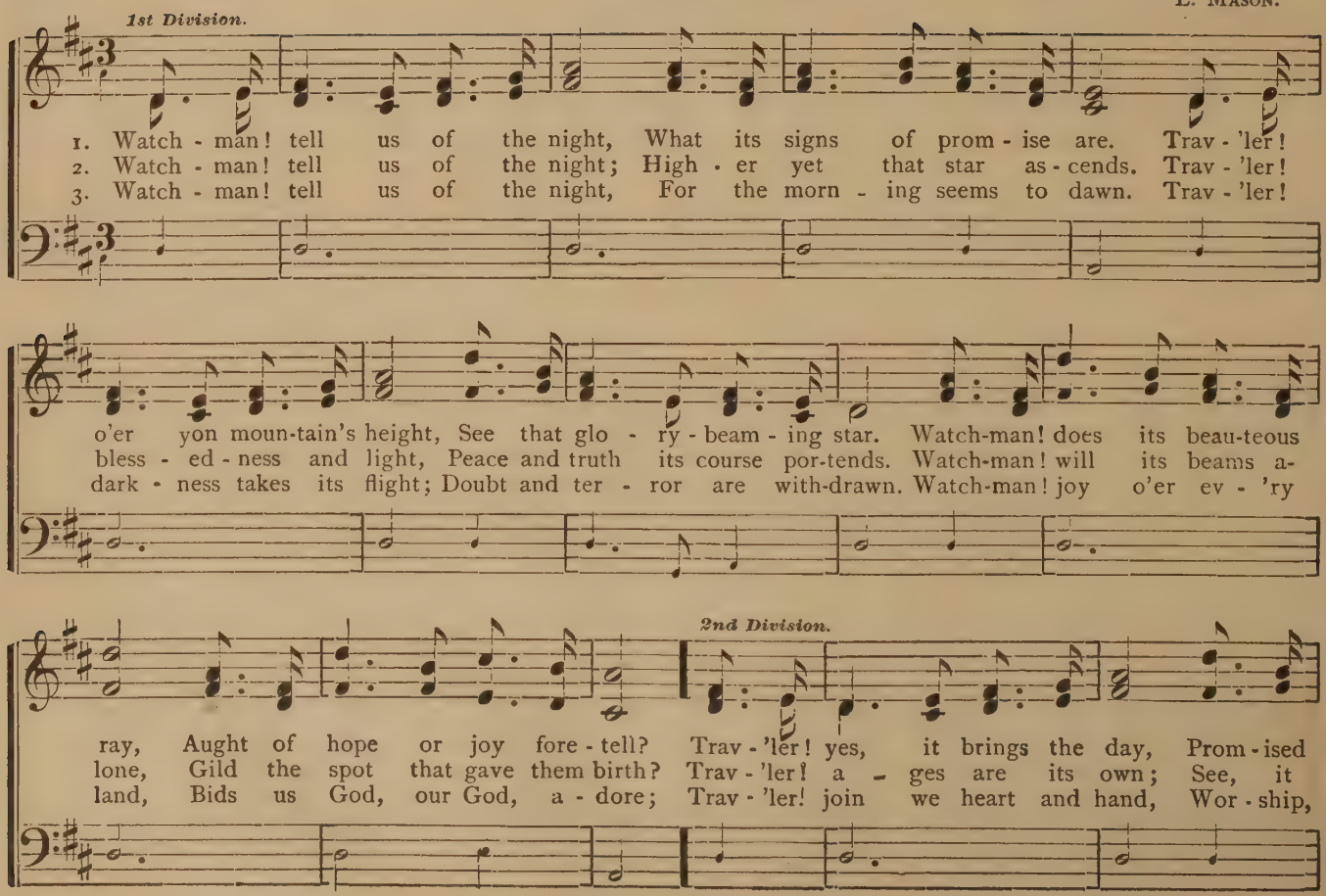
More Like Jesus.

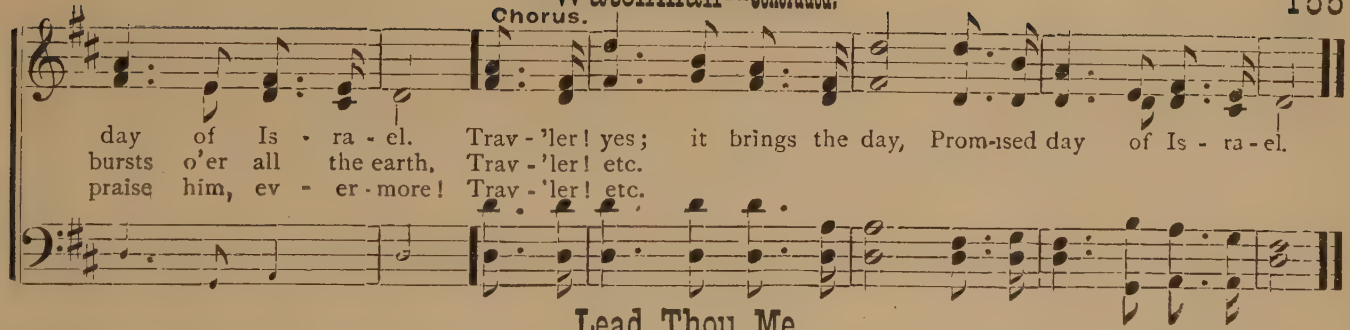
Mrs. C. L. Shacklock. S. W. Straub.


1. More like Je - sus I would be, Clothed with sweet hu-mil - i - ty; Seek - ing not my - self to
2. More like Je - sus in the hour, When I feel the temp-ter's pow'r; Los - ing all that I may
3. More like Je - sus seek - ing still, But to do my Fa-ther's will; And, like him to gath - er
Chorus. Faster.
please; In the flow - 'ry paths of ease. More like Je - sus, this shall be All my
win, Vic - t'ry o'er the hosts of sin. More like Je - sus, etc.
home, All who from his guid-ance roam. More like Je - sus, etc.
aim, my hope, my plea, Draw - ing near - er, day by day, To the Life, the Truth, the Way.

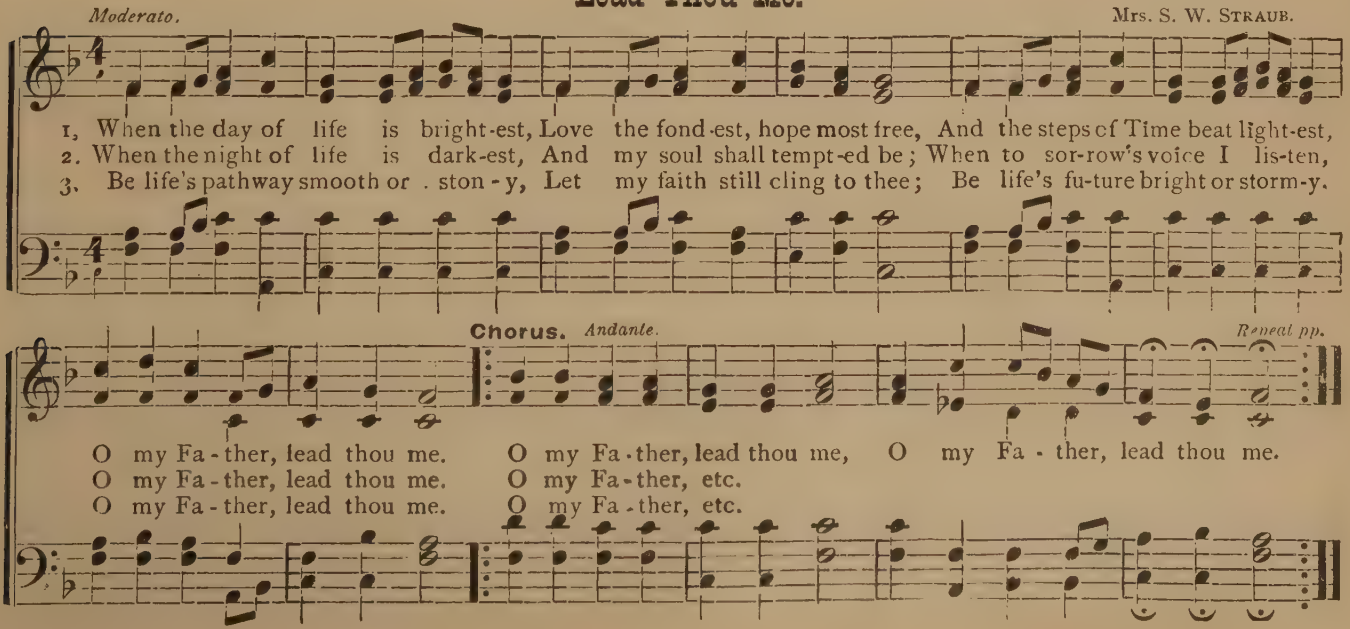
Watchman.

L. Mason.


1st Division.
1. Watch - man! tell us of the night, What its signs of prom - ise are. Trav - 'ler!
2. Watch - man! tell us of the night; High - er yet that star as - cends. Trav - 'ler!
3. Watch - man! tell us of the night, For the morn - ing seems to dawn. Trav - 'ler!
o'er yon moun-tain's height, See that glo - ry - beam - ing star. Watch-man! does its beau-teous
bless - ed - ness and light, Peace and truth its course por-tends. Watch-man! will its beams a-
dark - ness takes its flight; Doubt and ter - ror are with-drawn. Watch-man! joy o'er ev - 'ry
2nd Division.
ray, Aught of hope or joy fore - tell? Trav - 'ler! yes, it brings the day, Prom - ised
lone, Gild the spot that gave them birth? Trav - 'ler! a - ges are its own; See, it
land, Bids us God, our God, a - dore; Trav - 'ler! join we heart and hand, Wor - ship,

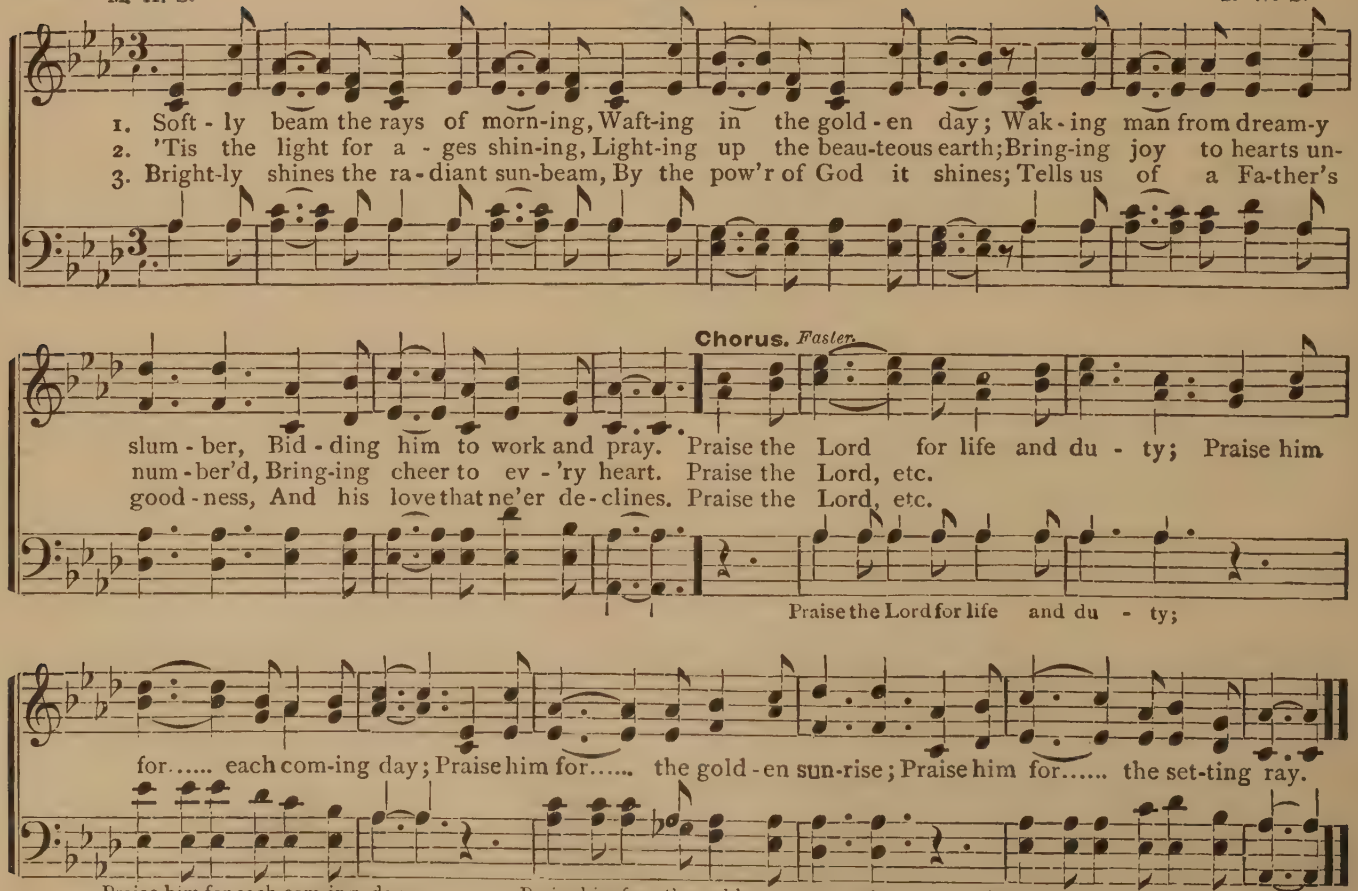

Chorus.
day of Is - ra - el. Trav - 'ler! yes; it brings the day, Prom-ised day of Is - ra - el.
bursts o'er all the earth, Trav - 'ler! etc.
praise him, ev - er - more! Trav - 'ler! etc.

Lead Thou Me.

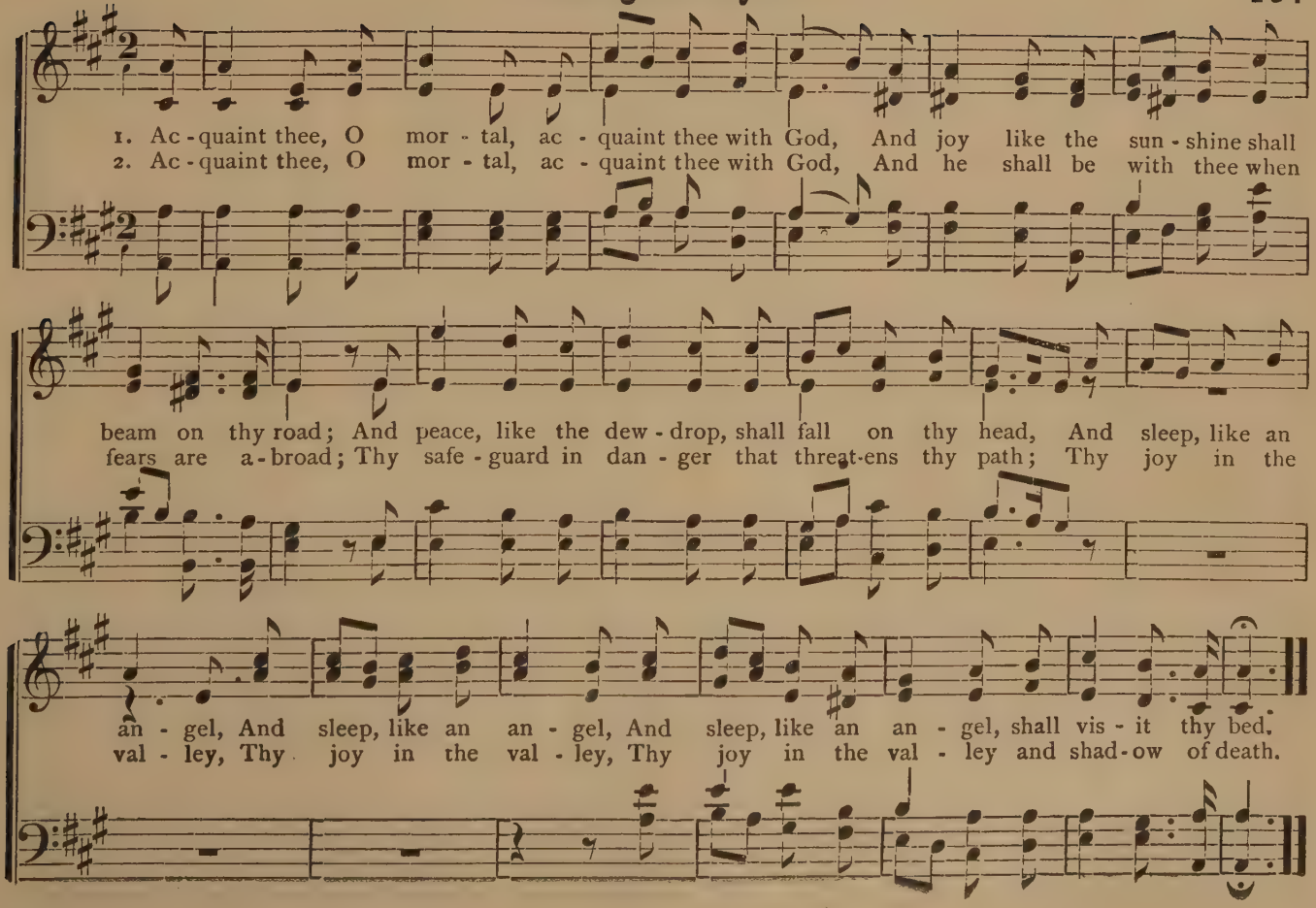

Moderato.
Mrs. S. W. Straub.
1, When the day of life is bright-est, Love the fond-est, hope most free, And the steps of Time beat light-est,
2. When the night of life is dark-est, And my soul shall tempt-ed be; When to sor-row's voice I lis-ten,
3. Be life's pathway smooth or . ston - y, Let my faith still cling to thee; Be life's fu-ture bright or storm-y.
Chorus. Andante.
Repeat pp.
O my Fa - ther, lead thou me. O my Fa - ther, lead thou me, O my Fa - ther, lead thou me.
O my Fa - ther, lead thou me. O my Fa - ther, etc.
O my Fa - ther, lead thou me. O my Fa - ther, etc.

The Beam of Morning.

M. A. S. S. W. S.

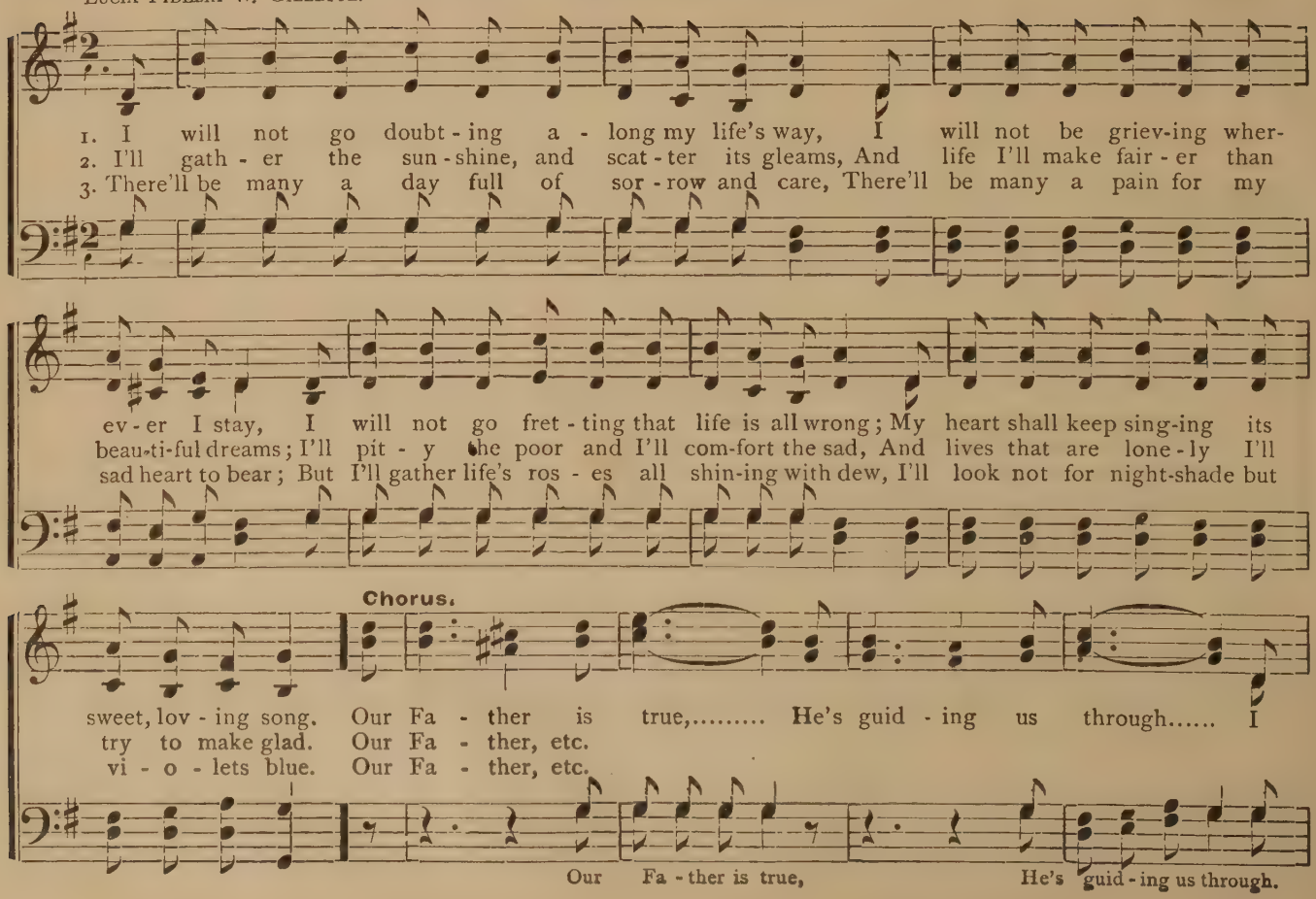

1. Soft - ly beam the rays of morn-ing, Waft-ing in the gold - en day; Wak - ing man from dream-y
2. 'Tis the light for a - ges shin-ing, Light-ing up the beau-teous earth; Bring-ing joy to hearts un-
3. Bright-ly shines the ra - diant sun-beam, By the pow'r of God it shines; Tells us of a Fa-ther's
slum - ber, Bid - ding him to work and pray.
num - ber'd, Bring-ing cheer to ev - 'ry heart.
good - ness, And his love that ne'er de - clines.
Chorus. Faster.
Praise the Lord for life and du - ty; Praise him
Praise the Lord, etc.
Praise the Lord, etc.
Praise the Lord for life and du - ty;
for..... each com-ing day; Praise him for..... the gold - en sun-rise; Praise him for..... the set-ting ray.
Praise him for each com-ing day;
Praise him for the gold - en sun - rise;
Praise him for the set - ting ray.

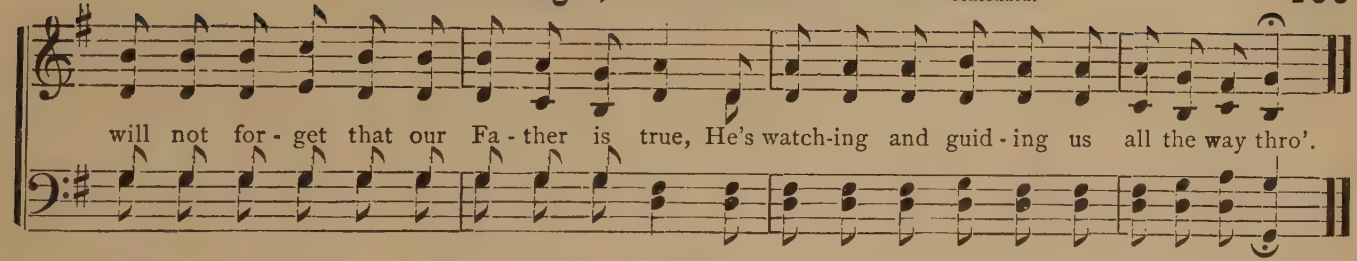
Portuguese Hymn.


1. Ac - quaint thee, O mor - tal, ac - quaint thee with God, And joy like the sun - shine shall
2. Ac - quaint thee, O mor - tal, ac - quaint thee with God, And he shall be with thee when
beam on thy road; And peace, like the dew - drop, shall fall on thy head, And sleep, like an
fears are a - broad; Thy safe - guard in dan - ger that threat-ens thy path; Thy joy in the
an - gel, And sleep, like an an - gel, And sleep, like an an - gel, shall vis - it thy bed.
val - ley, Thy joy in the val - ley, Thy joy in the val - ley and shad - ow of death.

I will not Forget, Our Father is True.

Lucia Fidelia W. Gillette. S. W. Straub.

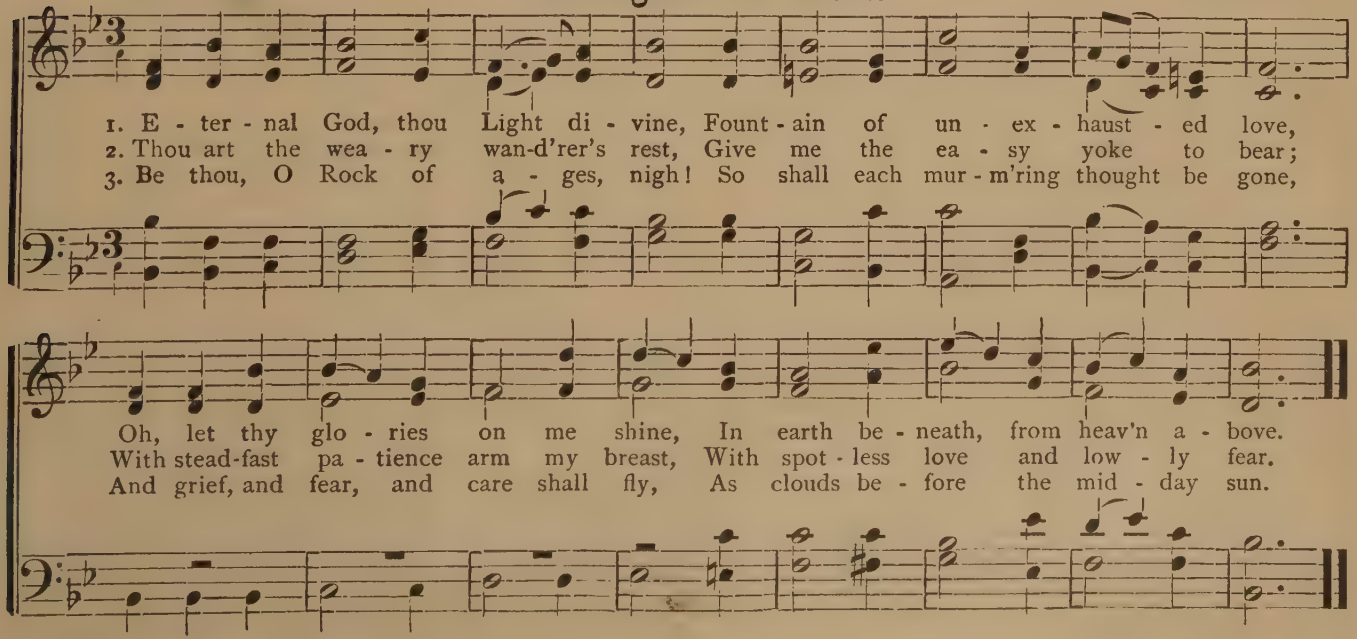

1. I will not go doubt - ing a - long my life's way, I will not be griev-ing wher-
2. I'll gath - er the sun - shine, and scat - ter its gleams, And life I'll make fair - er than
3. There'll be many a day full of sor - row and care, There'll be many a pain for my
ev - er I stay, I will not go fret - ting that life is all wrong; My heart shall keep sing-ing its
beau-ti-ful dreams; I'll pit - y the poor and I'll com-fort the sad, And lives that are lone - ly I'll
sad heart to bear; But I'll gather life's ros - es all shin-ing with dew, I'll look not for night-shade but
Chorus.
sweet, lov - ing song. Our Fa - ther is true,..... He's guid - ing us through..... I
try to make glad. Our Fa - ther, etc.
vi - o - lets blue. Our Fa - ther, etc.
Our Fa - ther is true, He's guid - ing us through.



Adagio Sostenuto.

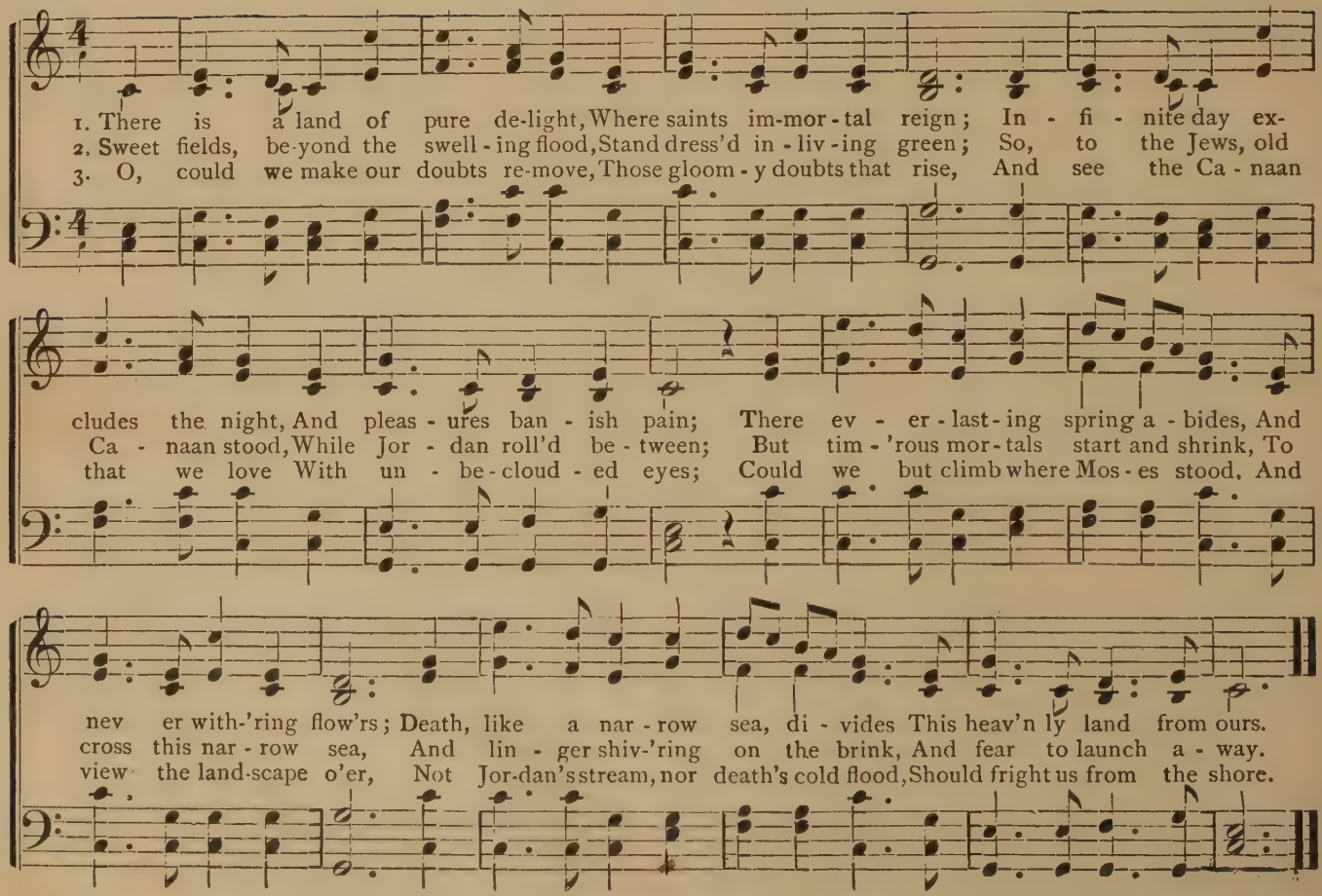
The Light from Above.

BEETHOVEN.


1. E - ter - nal God, thou Light di - vine, Fount - ain of un - ex - haust - ed love,
2. Thou art the wea - ry wan-d'rer's rest, Give me the ea - sy yoke to bear;
3. Be thou, O Rock of a - ges, nigh! So shall each mur - m'ring thought be gone,
Oh, let thy glo - ries on me shine, In earth be - neath, from heav'n a - bove.
With stead-fast pa - tience arm my breast, With spot - less love and low - ly fear.
And grief, and fear, and care shall fly, As clouds be - fore the mid - day sun.

A Land of Pure Delight.

Arr. by S. W. S


1. There is a land of pure de-light, Where saints im-mor-tal reign; In - fi - nite day ex-
2. Sweet fields, be-yond the swell - ing flood, Stand dress'd in - liv - ing green; So, to the Jews, old
3. O, could we make our doubts re-move, Those gloom - y doubts that rise, And see the Ca - naan
cludes the night, And pleas - ures ban - ish pain; There ev - er - last - ing spring a - bides, And
Ca - naan stood, While Jor - dan roll'd be - tween; But tim - 'rous mor - tals start and shrink, To
that we love With un - be - cloud - ed eyes; Could we but climb where Mos - es stood, And
nev er with-'ring flow'rs; Death, like a nar - row sea, di - vides This heav'n ly land from ours.
cross this nar - row sea, And lin - ger shiv-'ring on the brink, And fear to launch a - way.
view the land-scape o'er, Not Jor-dan's stream, nor death's cold flood, Should fright us from the shore.

Sunrise.

M. S.

MOZART.

1. God made the ris - ing sun, To shine the night a - way, His stead - y course to run,
2. God made the glo-rious sun, T'en - liv - en and a - dorn; We'll praise the won-drous love,

Fine. Chorus.

Through all the day. The sun - beams shine so fair and bright, To fill the heart with
That brings the morn. The sun - beams, etc.

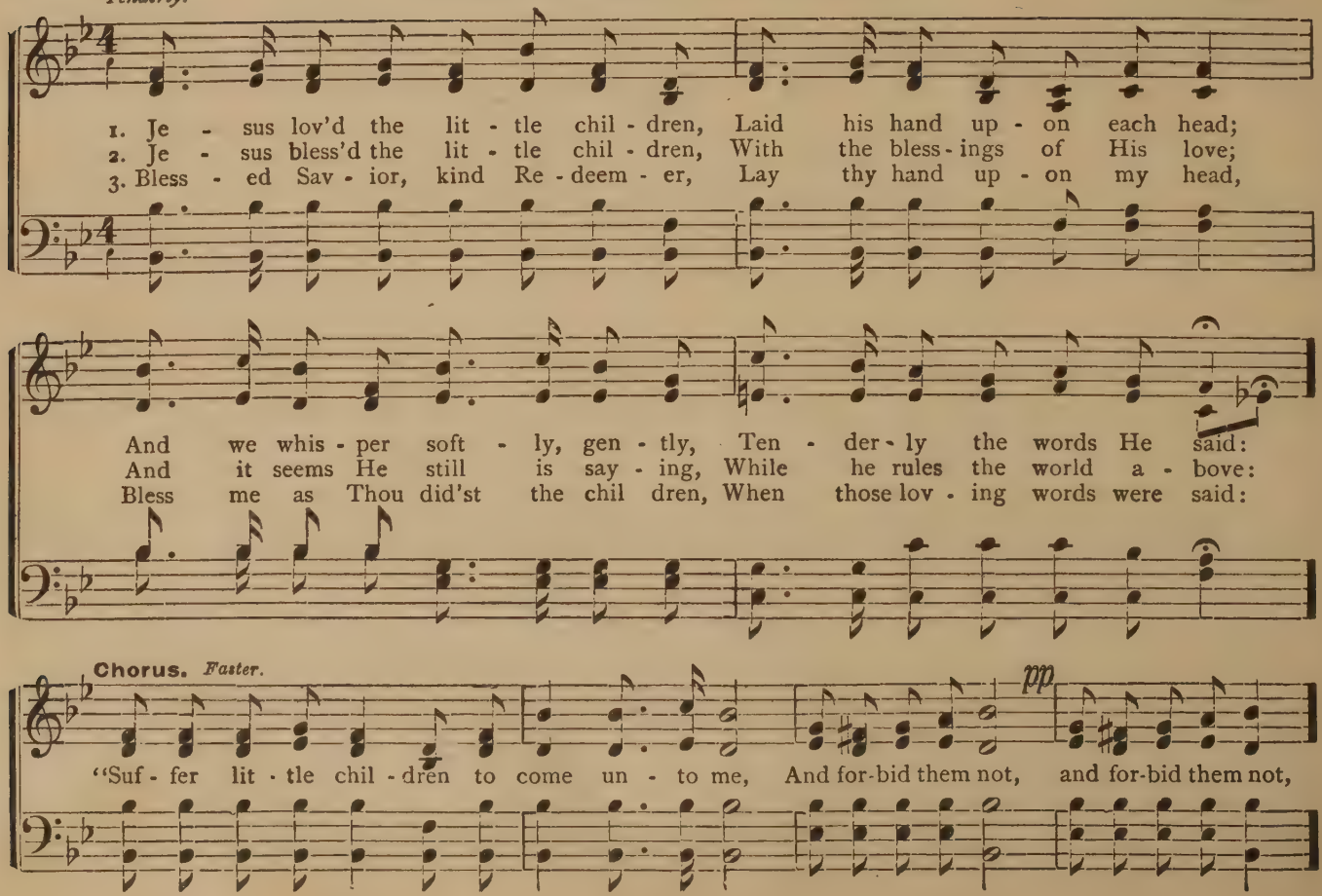
D.C.

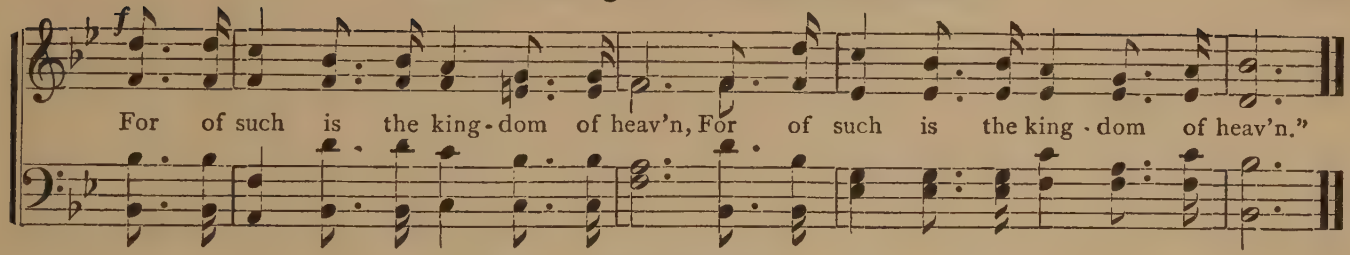
pure de - light: They are our Fa - ther's ten - der smile, Beam - ing thro' the night.

Jesus Blessing Little Children.

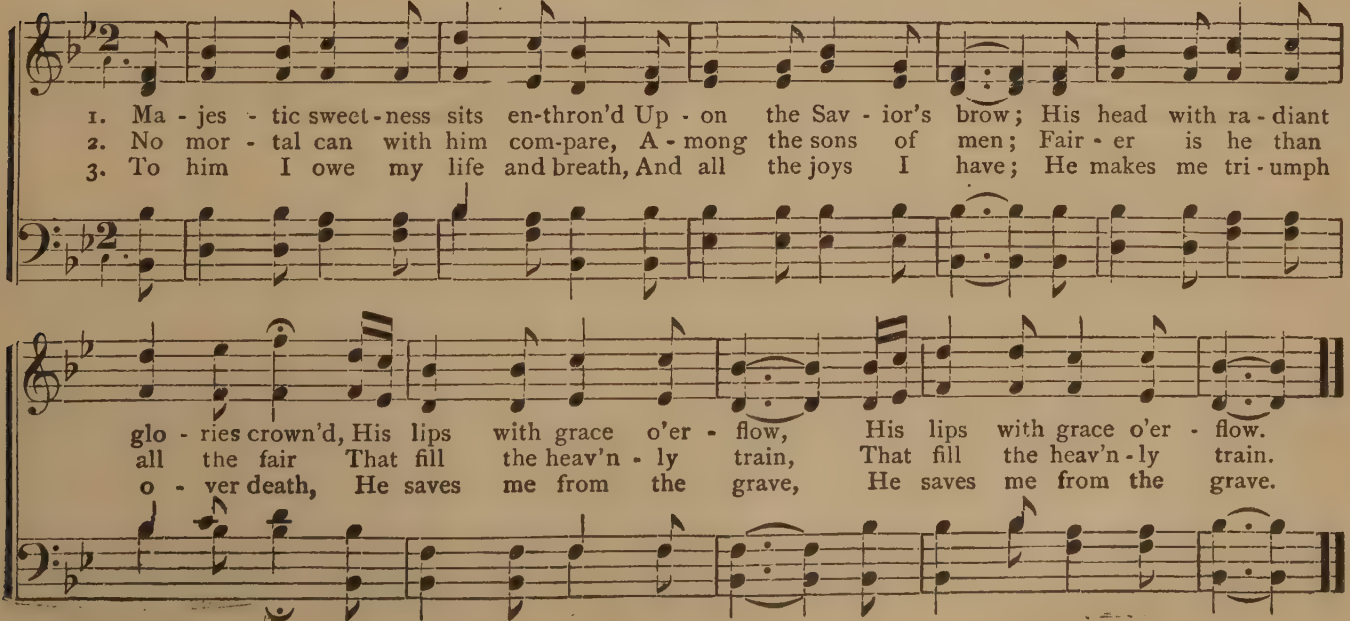
Tenderly.

S. W. Straub.


1. Je - sus lov'd the lit - tle chil - dren, Laid his hand up - on each head;
2. Je - sus bless'd the lit - tle chil - dren, With the bless - ings of His love;
3. Bless - ed Sav - ior, kind Re - deem - er, Lay thy hand up - on my head,
And we whis - per soft - ly, gen - tly, Ten - der - ly the words He said:
And it seems He still is say - ing, While he rules the world a - bove:
Bless me as Thou did'st the chil dren, When those lov - ing words were said:
Chorus. *Faster.*
pp
"Suf - fer lit - tle chil - dren to come un - to me, And for-bid them not, and for-bid them not,


f
For of such is the king-dom of heav'n, For of such is the king-dom of heav'n."

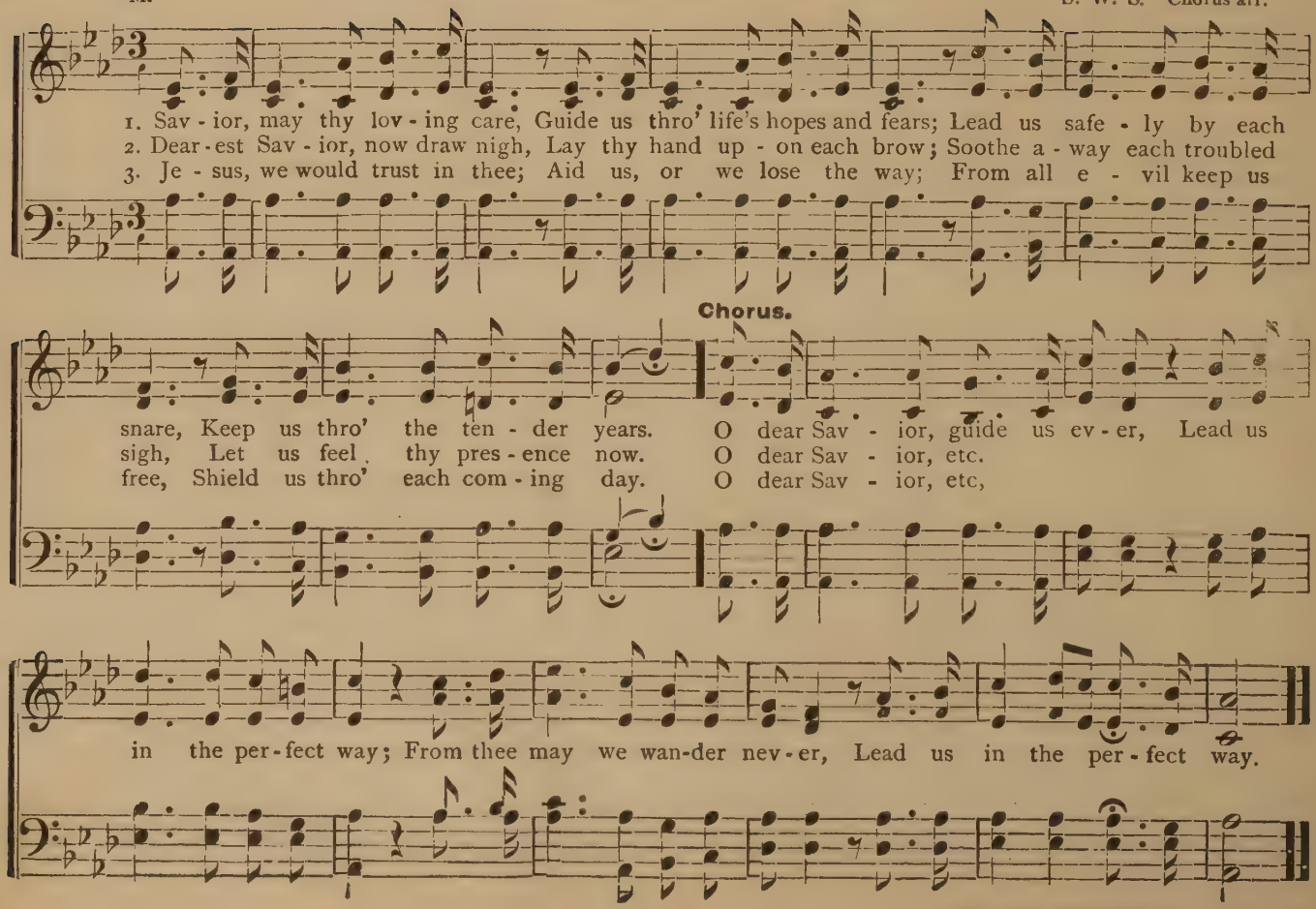
Ortonville.


1. Ma-jes-tic sweet-ness sits en-thron'd Up-on the Sav-ior's brow; His head with ra-diant
2. No mor-tal can with him com-pare, A-mong the sons of men; Fair-er is he than
3. To him I owe my life and breath, And all the joys I have; He makes me tri-umph
glo-ries crown'd, His lips with grace o'er-flow, His lips with grace o'er-flow.
all the fair That fill the heav'n-ly train, That fill the heav'n-ly train.
o-ver death, He saves me from the grave, He saves me from the grave.

Lead Me in the Perfect Way.

M.

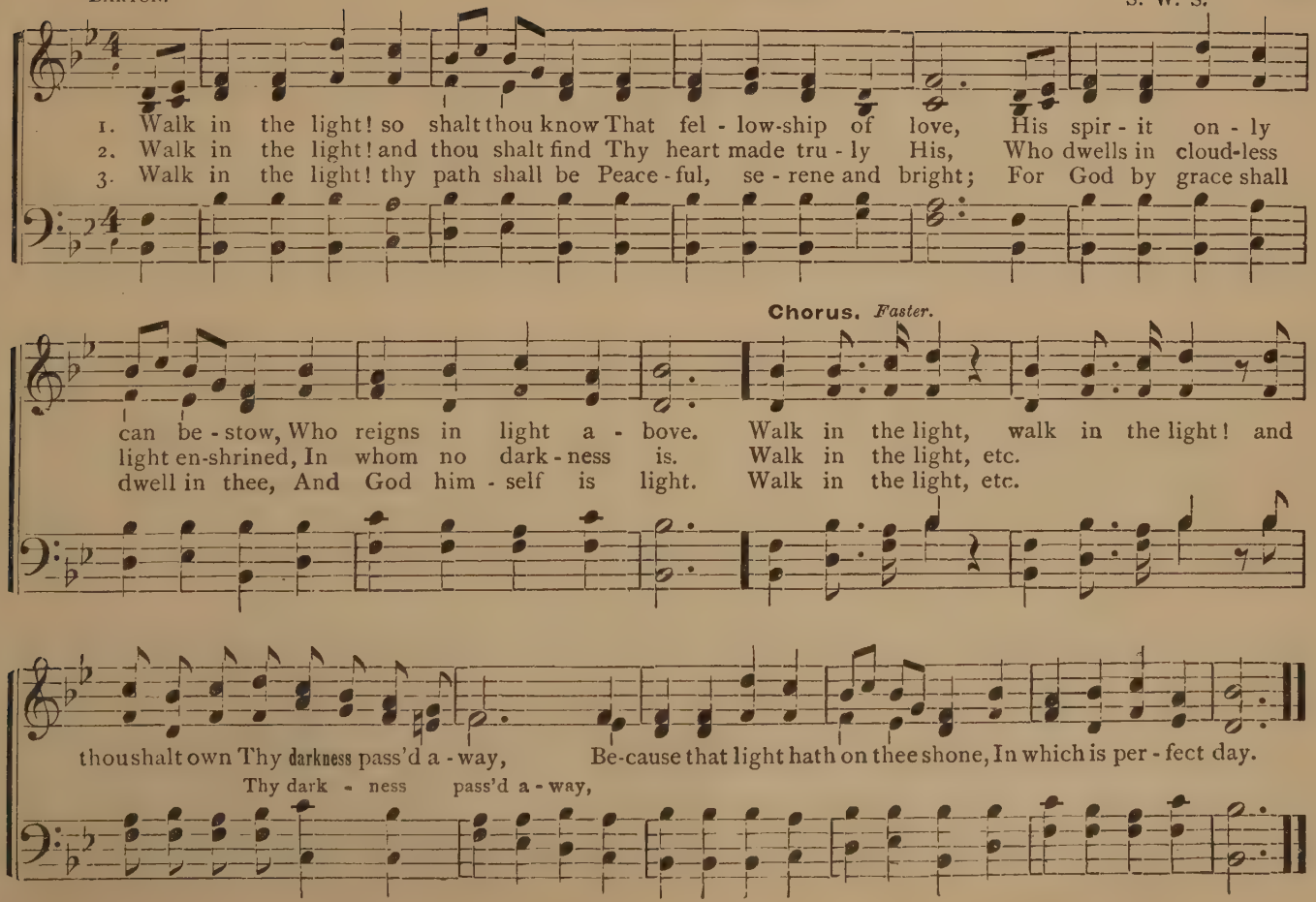
S. W. S. Chorus arr.


1. Sav - ior, may thy lov - ing care, Guide us thro' life's hopes and fears; Lead us safe - ly by each
2. Dear - est Sav - ior, now draw nigh, Lay thy hand up - on each brow; Soothe a - way each troubled
3. Je - sus, we would trust in thee; Aid us, or we lose the way; From all e - vil keep us
Chorus.
snare, Keep us thro' the ten - der years. O dear Sav - ior, guide us ev - er, Lead us
sigh, Let us feel thy pres - ence now. O dear Sav - ior, etc.
free, Shield us thro' each com - ing day. O dear Sav - ior, etc,
in the per - fect way; From thee may we wan-der nev - er, Lead us in the per - fect way.

Walk in the Light.

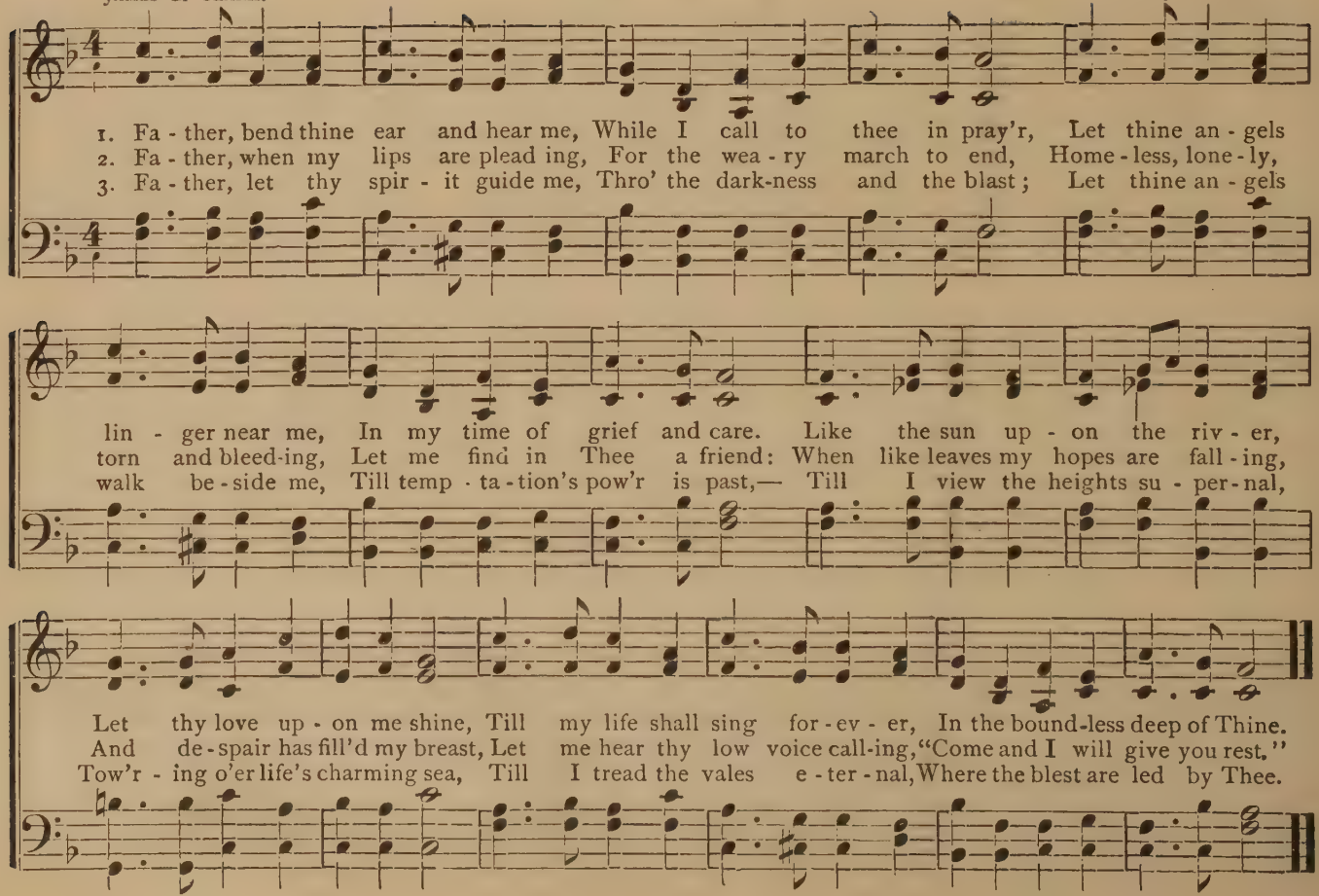
BARTON.

S. W. S.


1. Walk in the light! so shalt thou know That fel - low-ship of love, His spir - it on - ly
2. Walk in the light! and thou shalt find Thy heart made tru - ly His, Who dwells in cloud-less
3. Walk in the light! thy path shall be Peace - ful, se - rene and bright; For God by grace shall
Chorus. Faster.
can be - stow, Who reigns in light a - bove. Walk in the light, walk in the light! and
light en-shrined, In whom no dark - ness is. Walk in the light, etc.
dwell in thee, And God him - self is light. Walk in the light, etc.
thou shalt own Thy darkness pass'd a - way, Be-cause that light hath on thee shone, In which is per - fect day.
Thy dark - ness pass'd a - way,

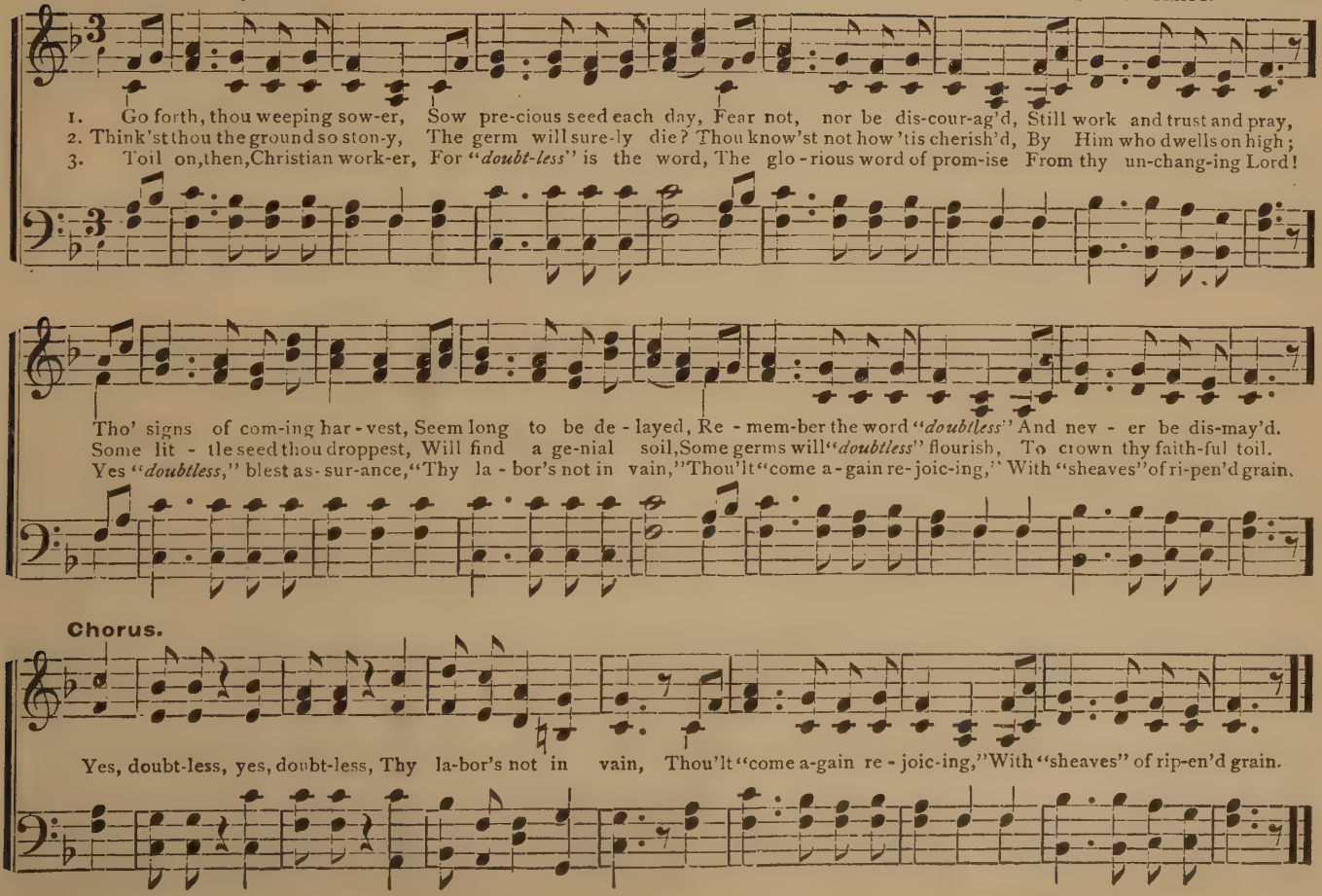
Father, Hear Me.

JAMES G. CLARK. Arr. by S. W. S.

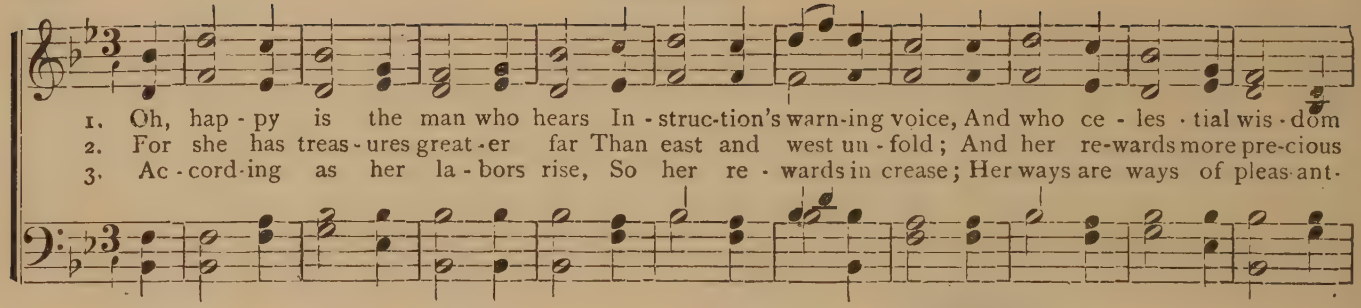

1. Fa - ther, bend thine ear and hear me, While I call to thee in pray'r, Let thine an - gels
2. Fa - ther, when my lips are plead ing, For the wea - ry march to end, Home - less, lone - ly,
3. Fa - ther, let thy spir - it guide me, Thro' the dark-ness and the blast; Let thine an - gels
lin - ger near me, In my time of grief and care. Like the sun up - on the riv - er,
torn and bleed-ing, Let me find in Thee a friend: When like leaves my hopes are fall - ing,
walk be - side me, Till temp - ta - tion's pow'r is past,— Till I view the heights su - per - nal,
Let thy love up - on me shine, Till my life shall sing for - ev - er, In the bound-less deep of Thine.
And de - spair has fill'd my breast, Let me hear thy low voice call-ing, "Come and I will give you rest."
Tow'r - ing o'er life's charming sea, Till I tread the vales e - ter - nal, Where the blest are led by Thee.

Doubtless.

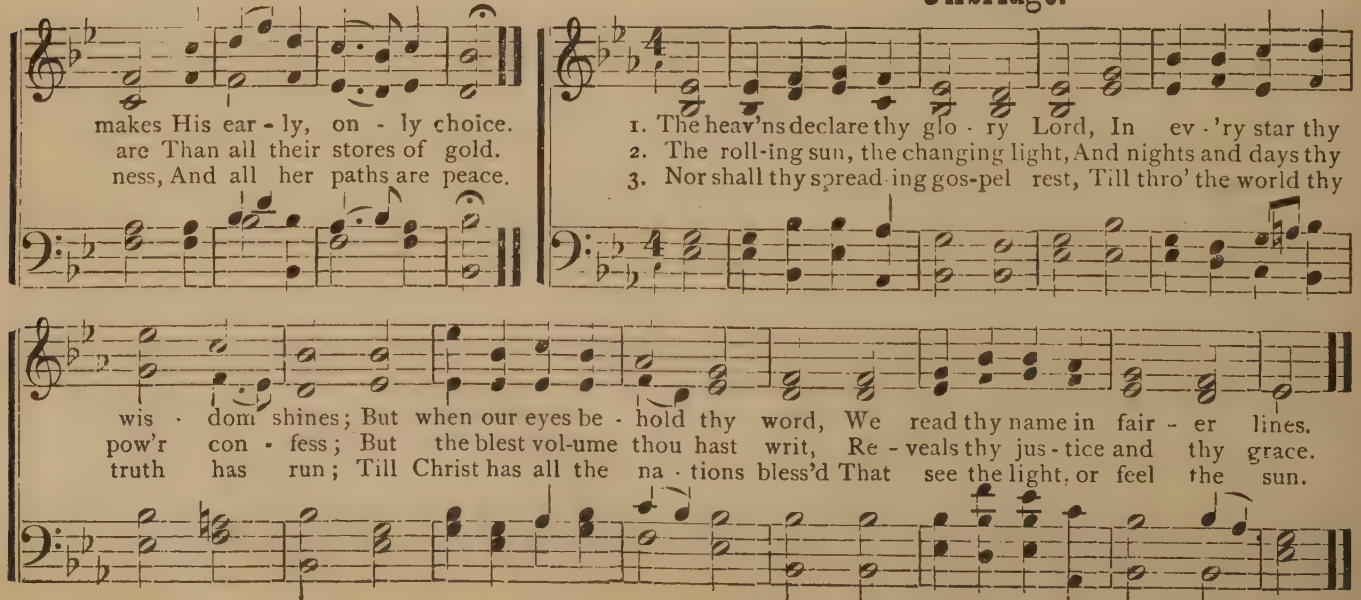
Mrs. MARY D. JAMES. S. W. STRAUB.


1. Go forth, thou weeping sow-er, Sow pre-cious seed each day, Fear not, nor be dis-cour-ag'd, Still work and trust and pray,
2. Think'st thou the ground so ston-y, The germ will sure-ly die? Thou know'st not how 'tis cherish'd, By Him who dwells on high;
3. Toil on, then, Christian work-er, For "doubt-less" is the word, The glo-rious word of prom-ise From thy un-chang-ing Lord!
Tho' signs of com-ing har-vest, Seem long to be de-layed, Re-mem-ber the word "doubtless" And nev-er be dis-may'd.
Some lit-tle seed thou droppest, Will find a ge-nial soil, Some germs will "doubtless" flourish, To crown thy faith-ful toil.
Yes "doubtless," blest as-sur-ance, "Thy la-bor's not in vain," Thou'lt "come a-gain re-joic-ing," With "sheaves" of ri-pen'd grain.
Chorus.
Yes, doubt-less, yes, doubt-less, Thy la-bor's not in vain, Thou'lt "come a-gain re-joic-ing," With "sheaves" of rip-en'd grain.

Balerma.

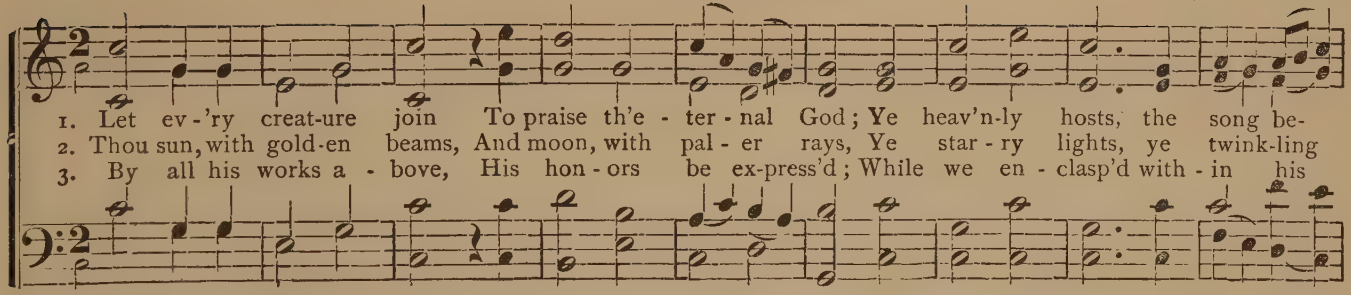

1. Oh, hap - py is the man who hears In - struc-tion's warn-ing voice, And who ce - les - tial wis - dom
2. For she has treas - ures great - er far Than east and west un - fold; And her re-wards more pre-cious
3. Ac - cord-ing as her la - bors rise, So her re - wards in crease; Her ways are ways of pleas-ant-

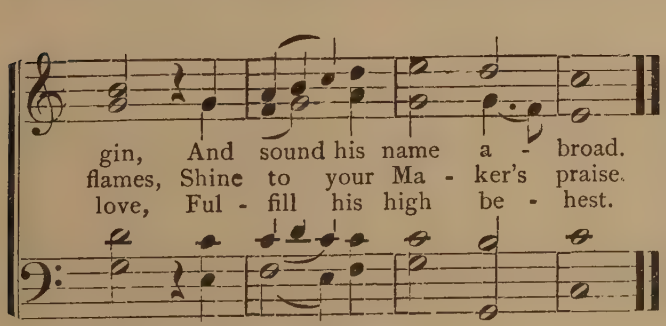
Uxbridge.


makes His ear - ly, on - ly choice.
are Than all their stores of gold.
ness, And all her paths are peace.
1. The heav'ns declare thy glo - ry Lord, In ev - 'ry star thy
2. The roll-ing sun, the changing light, And nights and days thy
3. Nor shall thy spread-ing gos-pel rest, Till thro' the world thy
wis - dom shines; But when our eyes be - hold thy word, We read thy name in fair - er lines.
pow'r con - fess; But the blest vol-ume thou hast writ, Re - veals thy jus - tice and thy grace.
truth has run; Till Christ has all the na - tions bless'd That see the light, or feel the sun.

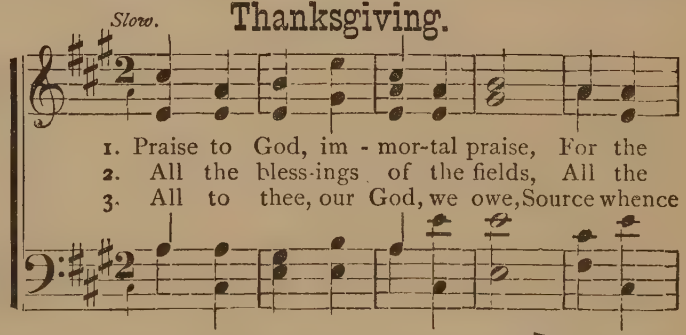
All Thy Works Praise Thee.

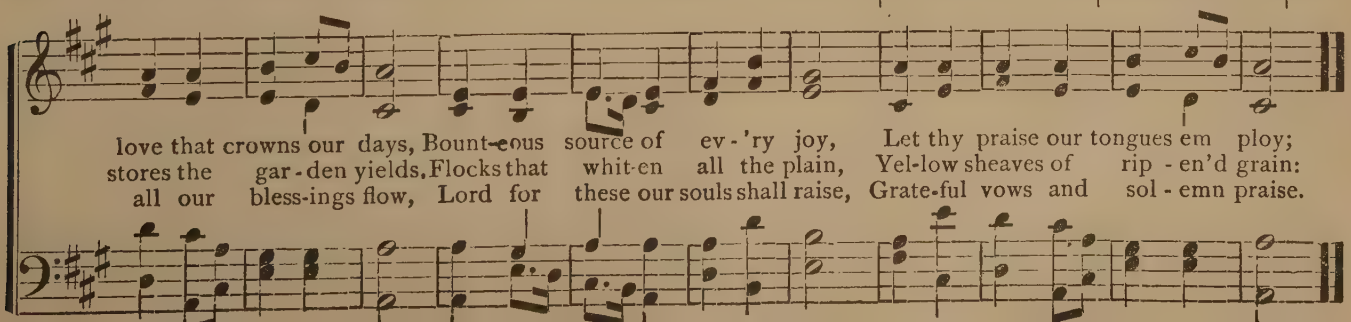
I. SMITH.


1. Let ev-'ry creat-ure join To praise th'e - ter - nal God; Ye heav'n-ly hosts, the song be-
2. Thou sun, with gold-en beams, And moon, with pal - er rays, Ye star - ry lights, ye twink-ling
3. By all his works a - bove, His hon - ors be ex-press'd; While we en - clasp'd with - in his



Thanksgiving.

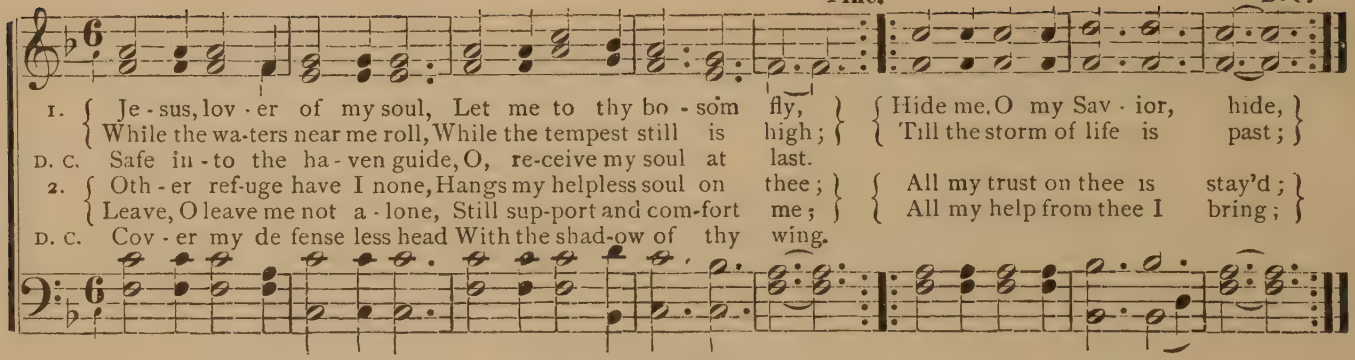

Slow.
1. Praise to God, im - mor-tal praise, For the
2. All the bless-ings of the fields, All the
3. All to thee, our God, we owe, Source whence


love that crowns our days, Bount-eous source of ev-'ry joy, Let thy praise our tongues em ploy;
stores the gar-den yields, Flocks that whit-en all the plain, Yel-low sheaves of rip - en'd grain:
all our bless-ings flow, Lord for these our souls shall raise, Grate-ful vows and sol - emn praise.

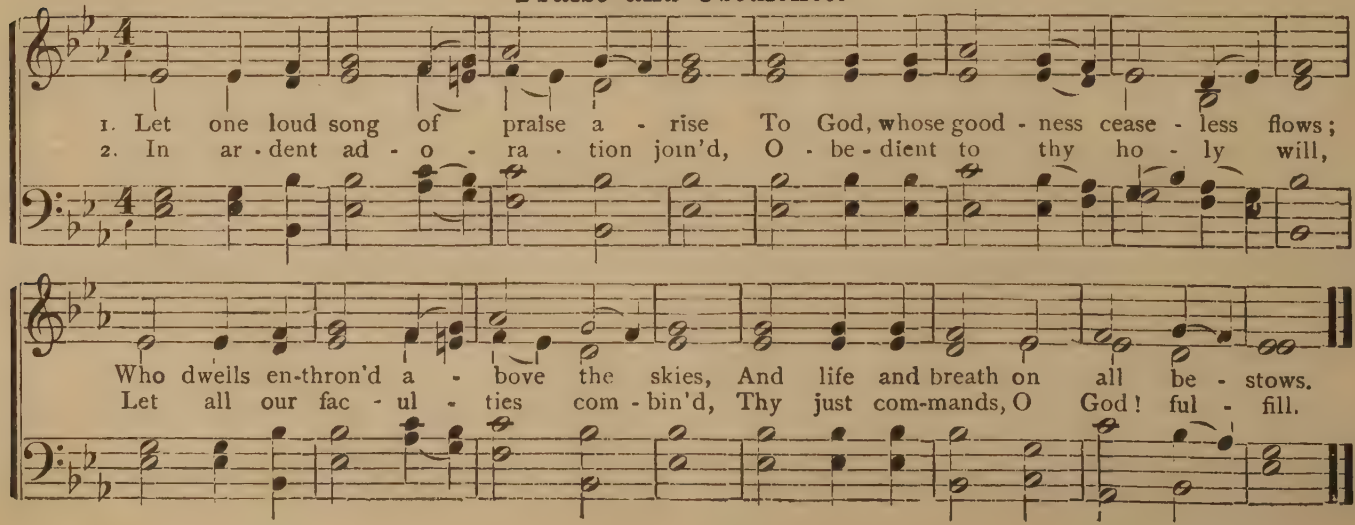
Jesus, Lover of my Soul.

S. B. MARSH.

Fine. D. C.

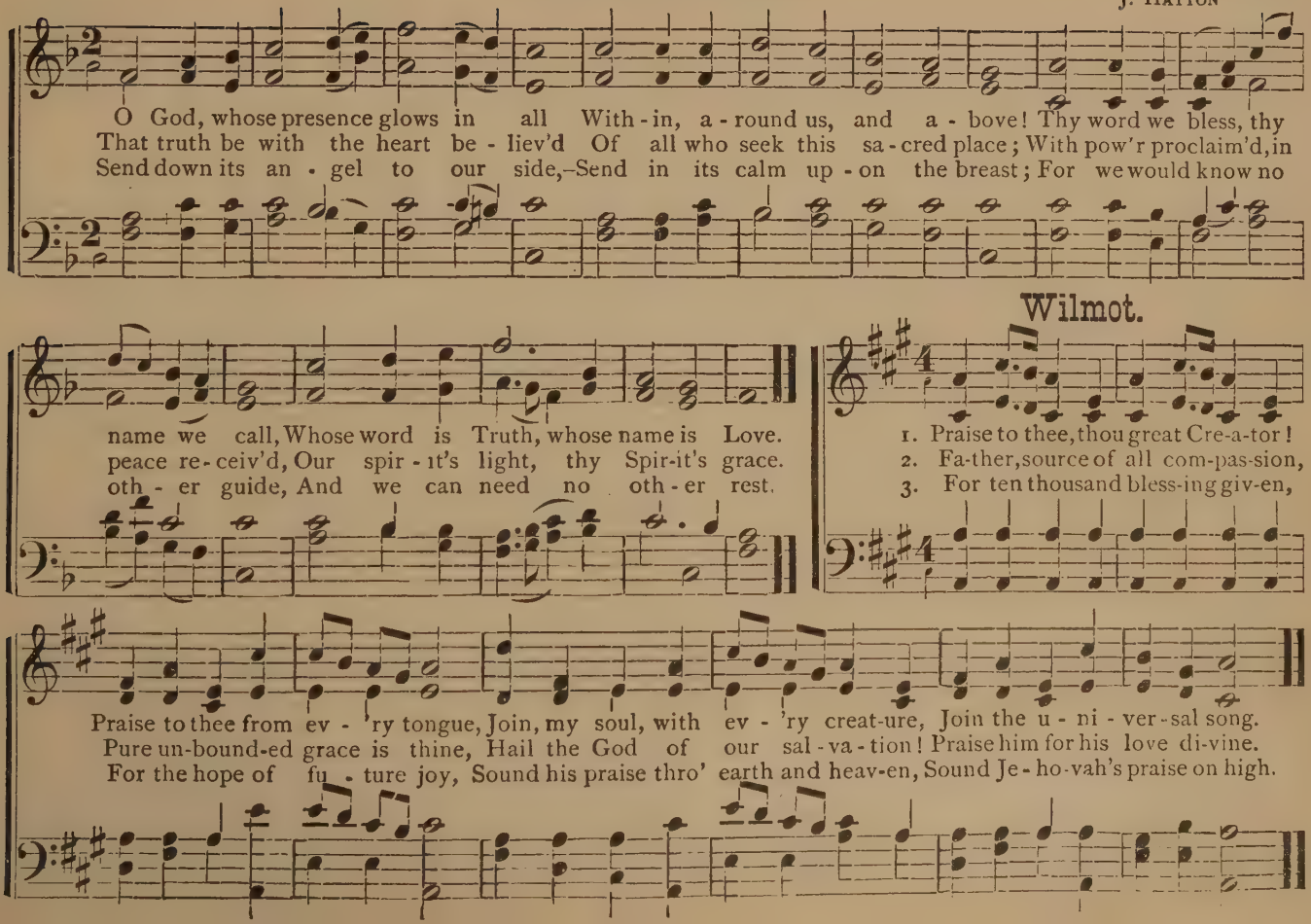

1. Je-sus, lov-er of my soul, Let me to thy bo-som fly,
While the wa-ters near me roll, While the tempest still is high;
Hide me, O my Sav-ior, hide,
Till the storm of life is past;
D. C. Safe in-to the ha-ven guide, O, re-ceive my soul at last.
2. Oth-er ref-uge have I none, Hangs my helpless soul on thee;
Leave, O leave me not a-lone, Still sup-port and com-fort me;
All my trust on thee is stay'd;
All my help from thee I bring;
D. C. Cov-er my de fense less head With the shad-ow of thy wing.

Praise and Obedience.


1. Let one loud song of praise a-rise To God, whose good-ness cease-less flows;
2. In ar-dent ad-o-ra-tion join'd, O-be-dient to thy ho-ly will,
Who dwells en-thron'd a-bove the skies, And life and breath on all be-stows.
Let all our fac-ul-ties com-bin'd, Thy just com-mands, O God! ful-fill.

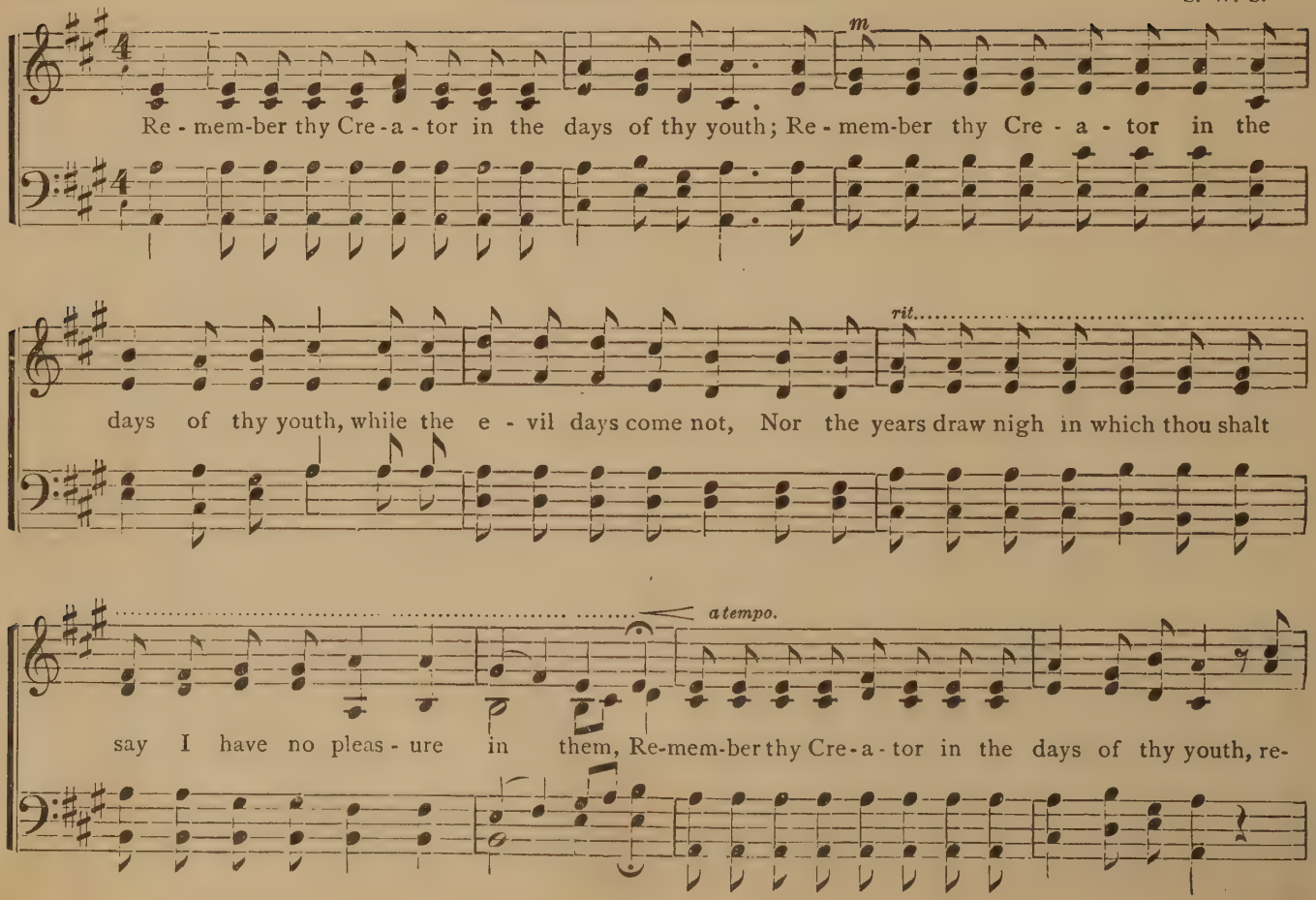
Truth and Love.

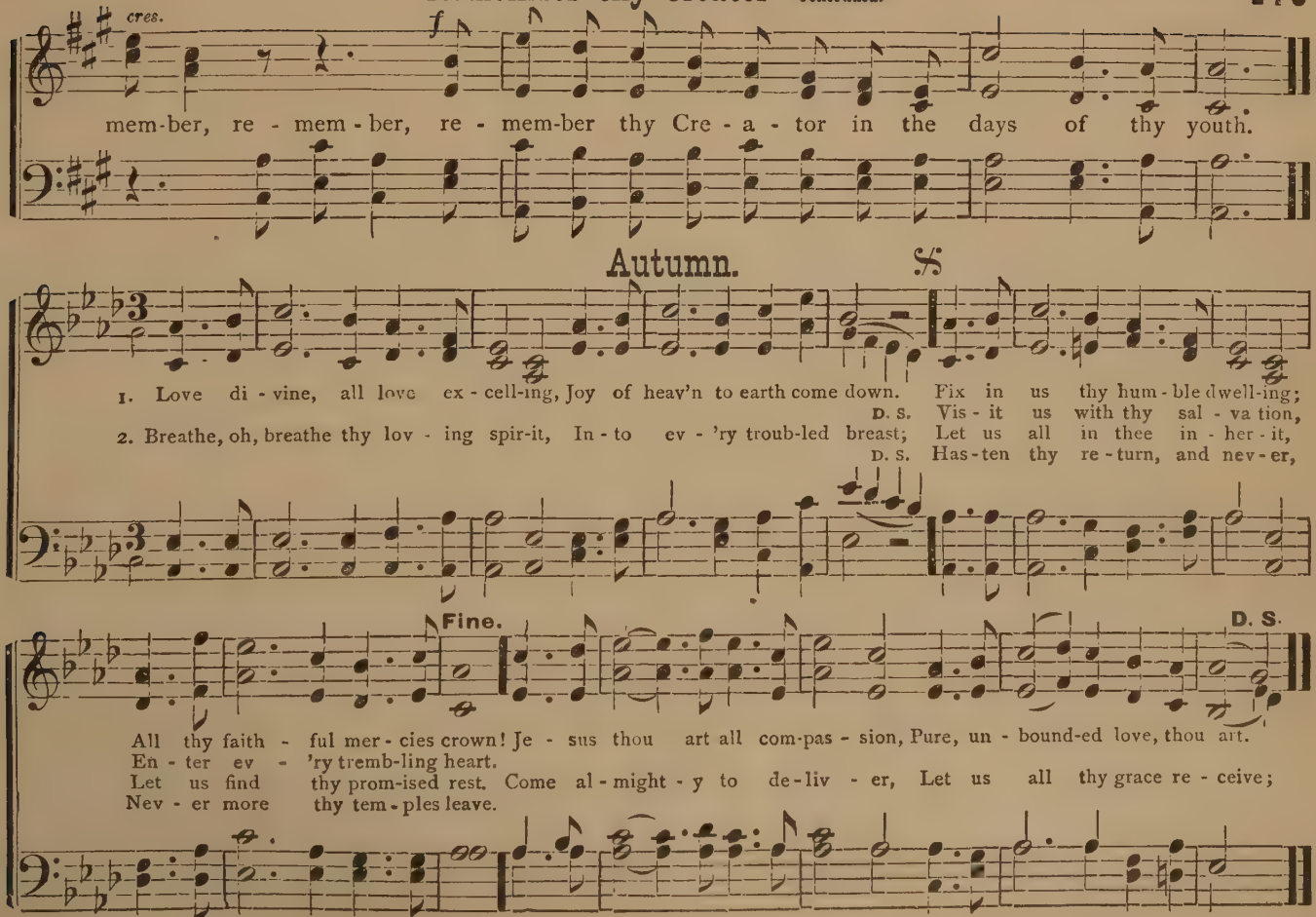
J. Hatton


O God, whose presence glows in all With-in, a-round us, and a-bove! Thy word we bless, thy
That truth be with the heart be-liev'd Of all who seek this sa-cred place; With pow'r proclaim'd, in
Send down its an-gel to our side,—Send in its calm up-on the breast; For we would know no
name we call, Whose word is Truth, whose name is Love.
peace re-ceiv'd, Our spir-it's light, thy Spir-it's grace.
oth-er guide, And we can need no oth-er rest.
Wilmot.
1. Praise to thee, thou great Cre-a-tor!
2. Fa-ther, source of all com-pas-sion,
3. For ten thousand bless-ing giv-en,
Praise to thee from ev-'ry tongue, Join, my soul, with ev-'ry creat-ure, Join the u-ni-ver-sal song.
Pure un-bound-ed grace is thine, Hail the God of our sal-va-tion! Praise him for his love di-vine.
For the hope of fu-ture joy, Sound his praise thro' earth and heav-en, Sound Je-ho-vah's praise on high.

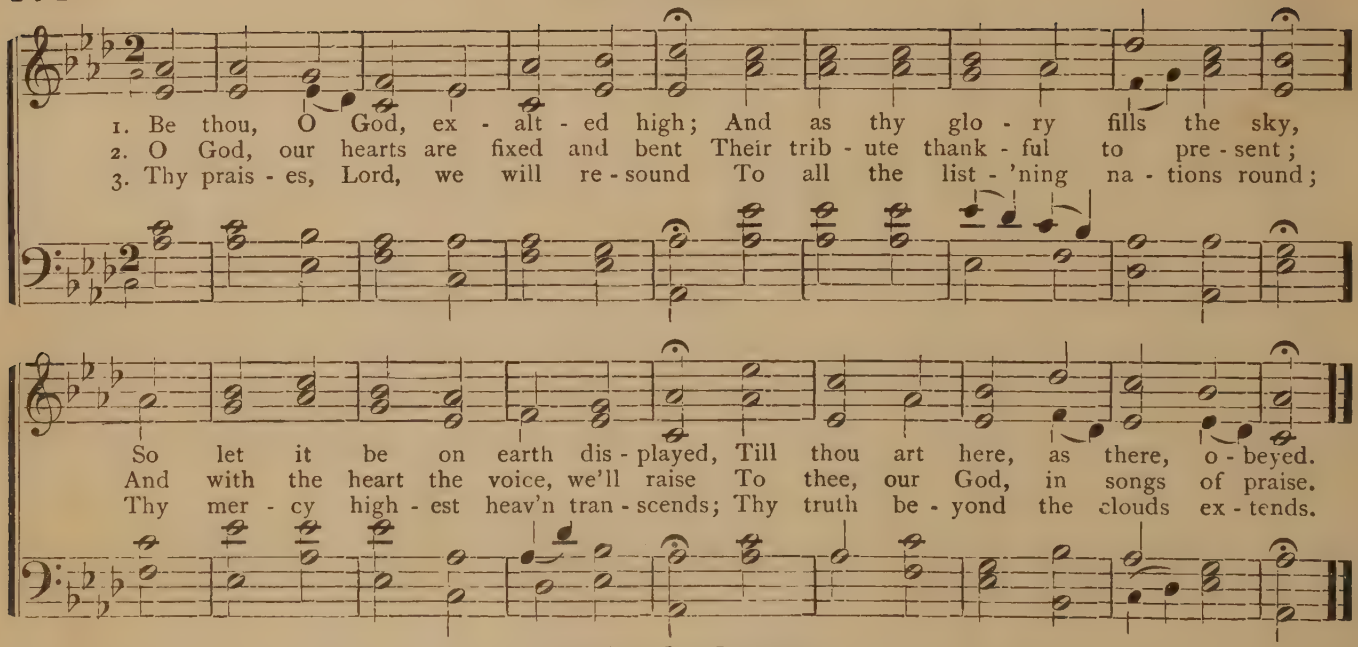
Remember thy Creator.

S. W. S.

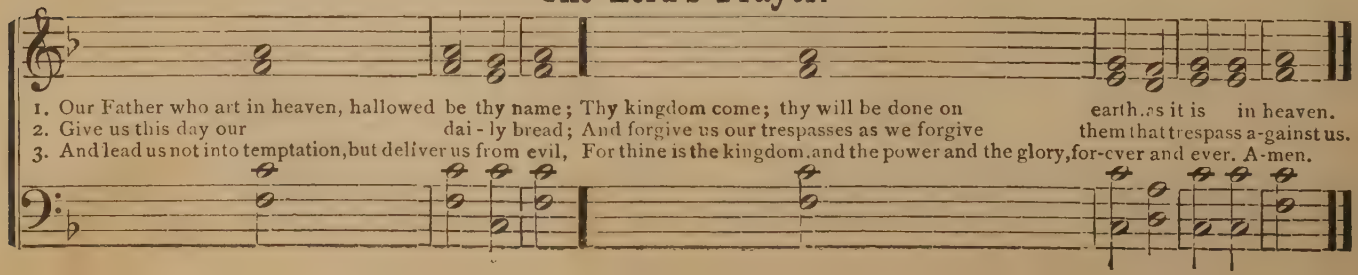

m
Re - mem-ber thy Cre - a - tor in the days of thy youth; Re - mem-ber thy Cre - a - tor in the
rit.
days of thy youth, while the e - vil days come not, Nor the years draw nigh in which thou shalt
a tempo.
say I have no pleas - ure in them, Re-mem-ber thy Cre - a - tor in the days of thy youth, re-


cres.
mem-ber, re - mem - ber, re - mem-ber thy Cre - a - tor in the days of thy youth.
Autumn.
1. Love di - vine, all love ex - cell-ing, Joy of heav'n to earth come down. Fix in us thy hum - ble dwell-ing;
D. S. Vis - it us with thy sal - va tion,
2. Breathe, oh, breathe thy lov - ing spir-it, In - to ev - 'ry troub-led breast; Let us all in thee in - her - it,
D. S. Has-ten thy re - turn, and nev - er,
Fine.
D. S.
All thy faith - ful mer - cies crown! Je - sus thou art all com-pas - sion, Pure, un - bound-ed love, thou art.
En - ter ev - 'ry tremb-ling heart.
Let us find thy prom-ised rest. Come al - might - y to de-liv - er, Let us all thy grace re - ceive;
Nev - er more thy tem - ples leave.

Old Hundred.


1. Be thou, O God, ex - alt - ed high; And as thy glo - ry fills the sky,
2. O God, our hearts are fixed and bent Their trib - ute thank - ful to pre - sent;
3. Thy prais - es, Lord, we will re - sound To all the list - 'ning na - tions round;
So let it be on earth dis - played, Till thou art here, as there, o - beyed.
And with the heart the voice, we'll raise To thee, our God, in songs of praise.
Thy mer - cy high - est heav'n tran - scends; Thy truth be - yond the clouds ex - tends.

The Lord's Prayer.


1. Our Father who art in heaven, hallowed be thy name; Thy kingdom come; thy will be done on earth as it is in heaven.
2. Give us this day our dai - ly bread; And forgive us our trespasses as we forgive them that trespass a-gainst us.
3. And lead us not into temptation, but deliver us from evil, For thine is the kingdom, and the power and the glory, for-ever and ever. A-men.

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